

MUSICAL REVUES TO BE BROADCAST.



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OFFICIAL PROGRAMMES

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SPECIAL CONTENTS.

SHALL YOUR M.P. BE BROADCAST?

By Lieut.-Commander J. M. Kenworthy, M.P.

A WORLD BENEATH THE EARTH.

By Professor J. Arthur Thomson.

OFFICIAL NEWS AND VIEWS

PEOPLE YOU WILL HEAR THIS WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times" is 4-11, Southampt-
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Are You an Amateur Composer?

By **HERMANN LOHR**, the Famous Song Writer.

(Every listener knows Mr. Lohr's delightful melodies, for he has probably written more popular ballads than any other living musician. In this article he discusses the influence of broadcasting on musical progress and gives many useful hints to amateur composers.)

THE broadcasting of worth-while music is already regarded as an important factor in the musical education of the nation. Listening night after night to the strains of a good orchestra and to the voices of well-trained singers cannot fail to stimulate the musical ear and, as a consequence, it is reasonable to suppose that the near future will witness a degree of personal musical activity that has seldom before been equalled.

The best thing that I have heard on a wireless set was Paderewski's recent broadcast. It filled me with ideas. And there must be thousands of people, even amongst those who have not enjoyed the advantages of a thorough musical education, who are similarly inspired.

These people may be potential composers. You can hear them in the streets, in the business offices, and at the railway stations as they wait for their trains. They are quietly humming or whistling little snatches of tunes, sometimes that they have unconsciously composed, little knowing that all great compositions have originated in the same way. A haunting theme takes form in the imagination, it becomes a definite melody, and then alas, is usually forgotten.

My own compositions, to some

extent, have all germinated in this simple way. "Little Grey Home in the West"—which is, perhaps, my favourite child—just came as a "brain wave."

Broadcasting is influencing our amateur composers more by the moulding of good taste than in any other way. As everyone knows, musical composition does not proceed with mathematical precision, and no canons can be applied to it, save those of beauty. Listening to good music undoubtedly promotes the natural invention of tunes, but the principal and antecedent aim of the young composer should be the development of a refined taste, and of regular and systematic work.

Craftsmen gain the fullest use of their muscles by degrees, without straining them. And in the same way the creative musician should try to unfold his powers slowly, advancing step by step. The beginner is well advised to lean at first on the crutches of harmonious poetry and to write simple songs as a constant amusement.

To compose a good melody or theme in absolute music is a much more difficult



MR. HERMANN LOHR.

(Continued overleaf in column 3.)

Love Songs of Summer.

The Story of "An Old Garden." By A. B. Cooper.

IF we were to make an anthology of the songs of gardens, it would make a bulky volume, for songs are mostly concerned with love, and gardens and romance seem ever to have been associated since Adam found his mate in Eden. Yet one feels that perhaps the garden, where lovers whisper in the light of the moon, is considered today a trifle "Victorian," and that any mention of lilies and fountains, of yew and myrtle, tends to make a song more than a little out-of-date.

Sentiment Always Popular.

Since Tompkins made his melancholy lover say, "Come into the garden, Maud," much water has flowed under London Bridge; we have emerged from the Age of Leisure into the Era of Hurry; we have ceased to drowse ourselves with poppies and proceeded to asphyxiate ourselves with petrol. Brocade and the fichu, and the pannier—not to mention the crinoline—were suitable for the maiden with the mallet, when her most strenuous game was croquet. The formal garden and the formal fashions went well together.

But to-day, when girls, clad in "shorts," take cross-country runs, go over the hurdles, go big-game shooting, and even play "Soccer," the average garden seems a trifle "cribbled, cabbined, and confined," and the average girl, instead of walking there with her "best boy," would rather pop him in the two-seater and take him round the country instead of round the garden.

But, the more things change, the more they remain the same in all essentials, and "the way of a man with a maid" is one of the unchanging things of life.

Composing at Fourteen.

The garden of Romeo and Juliet, of Paolo and Francesca, of the Devernion, of our own stately eighteenth century, when even our poets appeared to forget there was such a place as "the country," may no longer be its chosen stage, but the song of sentiment will always be popular, whether its setting be a garden or an aeroplane.

But that a garden song should be born in a hansom cab—a fearful and wonderful contraption which, though it has been nearly extinct only a few short years, seems already ante-diluvian—is "passing strange," and that is how that lovely song, "An Old Garden," came into the world. Hope Temple, the composer of the song, who in private life is Mrs. André Messager, tells the story briefly and graphically as follows, especially for the readers of *The Radio Times*.

Inspiring Words.

"I never had the pleasure of meeting Miss Helen Marion Burnside, so that I am unable to say how the inspiration to write the beautiful words came to her. I know that I was a mere girl when I wrote the song, for I was composing at fourteen, and took up song-writing as a matter at seventeen, and this was one of my earliest compositions.

"I was going out one day; a hansom cab was waiting at the door for me; as I went out into the hall I saw a letter addressed to me lying on the hall table. It enclosed the following lyric, signed by the name of Helen Marion Burnside:—

I remember, I remember an old garden gay and trim,
And the fountain in the centre with its gleaming marble rim;
There were rows of stately lilies, winding walks where roses grew,
And a dragon at each corner, fashioned from the hedge of yew!

It was called my Lady's Garden, and the maiden, fair and tall,
Who was wont to walk within it, I remember best of all,
In her petticoat of satin, and her gaily flower'd gown,
And the perfume and the powder in her hair of sunny brown!

I remember, I remember—'tis a lifetime story we tell—
But her sweet face, pure and saintly, in my memory lingers yet!
And I dream I see her walking, with her stately grace of old,
In the garden that is guarded by the gates of pearl and gold!

I remember that sweet garden, with the lilies fair and tall,
But the maid who walked within it, I remember best of all.

A Christmas-Card Poetess.

"It will surprise no one when I say that I was immediately inspired by the words, which I read as I bowed along in my 'London gondola,' and in between the many calls that afternoon I set them to music, and by the time I got back home 'An Old Garden' was blooming, as it has continued to bloom ever since. Verily, that song was born in a hansom cab!

"The moment I had dismissed my cab I rushed into the house, flung off my things, flew to the piano, and sang the song through to my eldest sister, who was also a musician and whose judgment I valued very highly. She approved, and I never altered one note of it."

The name of Helen Marion Burnside has probably penetrated to more remote parts of the globe than that of any other poet, living or dead! The reason is that for many years she was attached to the staff of Raphael Tuck and Sons, Ltd., the Christmas and birthday card manufacturers, and undoubtedly wrote more greetings than anyone else in the whole history of versification. Though she passed away in peaceful old age comparatively recently, she "yet speaketh," for the Queen's Christmas Card for 1924 bore upon it verses by this popular poetess.

Thousands of Lyrics.

She greatly missed her house companion of many years, that still-popular writer of books for girls, Rosa Nouchette Cary. They lived together in a London suburb, both keen lovers of flowers and of all the things of Nature, always ready to encourage each other in their daily task of writing, both successful each in her own sphere. Miss Burnside was as rapid as she was prolific, her lyrics, of which she wrote thousands, coming to her often literally "in a moment." Moreover, she retained her powers to the last, for she composed several sets of verses within a fortnight of her death, and it was one of these that appeared on the royal card last Christmas.

MISS IVEY M. CLAYTON, whose Overture, "Summer in the Woods," will be broadcast from London on Monday, July 6th, has a number of orchestral works to her credit, including an "Overture in B Minor," "Marche Triumphante," and "Elgie." "Summer in the Woods" was first taken up by the Russian Conductor M. Wason Savonoff, who accepted its dedication.

MR. MOSER BAUTE, an authority on gramophone music, is also one of the most popular lecturers for the R.B.C. During March, he spoke no fewer than sixteen times from Liverpool, Leeds, Nottingham, and Manchester Stations. Another series of twenty-two talks has been arranged for the autumn, and will be given from Stoke-on-Trent, Sheffield, and Hull.

Are You an Amateur Composer?

(Continued from the previous page.)

task, and first attempts should certainly be in the direction of composing for a definite instrument, such as the violin, or for a voice. In the mind's ear, as it were, you should instinctively hear the notes you invent, and not only the notes, but the harmonic structure. Nothing but inspiration can be trusted for the melody. And as soon as possible the bass should be written, second only to the melody in importance. It should be remembered, of course, that to be intelligible, sentences require full stops, commas, and colons, and the same principle is applicable to all musical works. Some folk tell me that they never have a "brain wave," but I tell them that the surest way to coax their sub-conscious minds into activity is to keep working hard.

There are some dangers associated with the broadcasting of good music that it would be affection to ignore. I foresee the possibility, for example, of people throughout the world becoming content with a good thing which, after all, is only the next best thing. When a book is published in two editions, one priced, say, at seven shillings and sixpence and the other at one shilling, many buyers will content themselves with the cheaper edition, even though it be abridged. People may soon begin to feel the same about real music and broadcasting.

I am rather disturbed by consideration of these things. I have seen people with headphones on their ears who were trying to read a newspaper at the same time. They could enjoy neither the music nor the news columns to the completed extent.

If wireless causes people to be any less anxious to see the real artist, our musical life will suffer greatly. Good as it is to listen to a concert, the full appreciation is not obtained unless the eye can complement the impressions of the ear.

Some of my friends, I have noticed, seem to listen best to music with their eyes closed. But the shutting-out of vision need not destroy that sense of, and need for, companionship. Unfortunately, this delightful feeling of proximity can never be quite gained by wireless.

Nothing is more harmful, in my opinion, than to criticize a young composer for apparent lack of original ideas. There is more originality shown in the treatment of melodies than in their conception. Dvořák often used themes that had been heard before, but each bears the unmistakable stamp of his personality. Brahms begins his second violin sonata with substantially the same notes as Wagner in his *Tristram*, and none would dream of accusing Beethoven of plagiarism because the slow movement of his quintet for wind and piano begins in a manner suggestive of one of Mozart's well-known pieces.

Listening to good music by wireless will probably involve many amateur composers in similar difficulties. The chords of often-repeated tunes will sink into their memories and, later, the same melodies, perhaps in a form that can scarcely be recognized, will rise from the depths of the sub-conscious mind and be greeted as inspiration. As a means of providing this essential basis of musical ideas, broadcasting is fulfilling an important purpose.

But again and again I would urge upon the young composer that inspiration will only come by effort and hard work. And by work I mean regular, not spasmodic work. Melodies floating in the air there may be, but they are not your own. Again, facility in composition can only be acquired by work, and facility is a great essential in composition. Perseverance in your work is quite another thing, and that, perhaps, is the greatest gift of all, and the most subtle.

Marvels of Mica.

A Romance of the Radio Industry.

THE growth of wireless has made millions of people more or less familiar with substances which a few years ago they had scarcely heard of. One of the most remarkable of these is mica, which has revolutionized the radio industry.

Till comparatively recent times, this mineral had hardly any place in manufacture in this country, though it was extensively utilized in America for stove doors. In Siberia, too, it formed the windows of many houses, and hence became known in the trade as "Muscovy glass."

From Indian Mines.

But in a works on the outskirts of London—those of a Company at North Acton, W.—mica is now largely used in the manufacture of condensers of all sizes, because it is the best possible dielectric, or insulating medium.

Seated at benches in large, well-lighted rooms, scores of girls handle it with amazing dexterity, singing the while as if all the world's ears were outside the works. It reaches them as it is imported from the mines in India—in thick slabs, which are ruby by transmitted light—and when it leaves them it is reduced into plates of various sizes, which are about a five-hundredth part of an inch in thickness and as transparent as water.

The successive operations are sorting, measuring, cutting out, and testing. To each piece, after a preliminary handling, a gauge or pattern is applied to see whether it will yield a rectangular plate of certain dimensions. If it will, it goes forward for cutting to size. Otherwise, smaller patterns are applied, till a means is found of utilizing it with a minimum of waste.

Waste Through Testing.

This is important, notwithstanding the seeming plentifulness of mica. At the end of the room in which the girls work are scores of packing-cases full of it, and in bonded warehouses at the docks 50,000 lb. more await orders for delivery. Actually, however, mica is expensive, and there is no known method of utilizing the scrap.

The testing involves further waste. Plates intended for a small condenser are tested up to 5,000 volts—vastly more than they will be subjected to in actual use—and if the current should pass through, they are instantly rejected.

Those plates which withstand the test are subsequently assembled with alternate layers of tinfoil, clamped to ensure the maintenance of constant high pressure, and enclosed and sealed in such a way that the highest insulation is secured and the whole is impervious to climatic conditions, however bad they may be.

A Giant Condenser.

Great is the variation in the number of plates in a complete apparatus. In a small condenser, such as is used by the amateur on an ordinary valve receiving set, there may be from three to thirty-six, whereas, a giant of the kind seen at high-power transmitting stations may contain hundreds of thousands, weighing altogether a considerable fraction of a ton.

One monster of this kind was made at the works. The largest mica condenser in the world, it is of the tank pattern, and, staggering as it is in size, it is still more so in capacity. It is now "handling" continuously 2,600 K.V.A. (about 3,500 horse power). Yet it would be unrecognizable by anybody accustomed only to the ordinary condensers of commerce. Apparatus of so powerful a type necessarily require special testing, and this is applied to full measure before it leaves the works; for on it the manufacturers use their high-pressure testing apparatus up to 110,000 volts!

A World Beneath the Earth.

Wonders of Underground Life.

By Prof. J. Arthur Thomson.*

ALL the primitive animals lived in the water, and first of all in the sea. But over and over again there was an exploration of the dry land, sometimes under the spur of necessity, when the pools dried up, or became overcrowded, and sometimes because of an inner impulse akin to the spirit of adventure. Thus, there was the great worm-invasion of the dry land, which culminated in earth worms and the making of the fertile soil.

"A Sea of Troubles."

Later on, there was the invasion led by air-breathing, jointed-footed animals like centipedes, which found a climax in bees and butterflies, and in the establishment of one of the most important linkages in the world, that between flowers and their appropriate insect-visitors.

A third invasion, towards the end of the Old Red Sandstone age, was that of the amphibians, the ancestors of our toads and frogs, and this again had great results, for from amphibians there evolved reptiles, and these gave origin to birds and mammals.

Thus, the three greatest invasions of the dry land deserve to be called epoch-making. But when animals found themselves on dry land, they had to face "a sea of troubles"! They had to get thicker skins and that usually meant a need for oxygen-capturing surfaces inside the body, such as the air-tubes of insects and the lungs of frogs. They could no longer move in three dimensions, as water animals do, but only along the surface of the earth, and this meant that the movements had to be very precise and rapid, which led on to improved nerves and muscles.

Leaving Conquered Territory.

Another difficulty was that the animals that had colonized the dry land had no longer the water as a universal cradle for their eggs and young, and yet they could not simply leave these on the dry ground. Thus arose the need for hiding the eggs, for burying them, for laying them in nests. In short, though it seems a paradox, there were many animals that soon began to do their best to get away from the dry land which they had just conquered. Some returned to the water, like the water-beetles and the water-spiders; many became climbers on trees and herbage; some learned to fly; and many discovered the world below the ground—the underworld.

There can be no doubt that earth-worms sprang from a freshwater stock. Four of them still show tell-tale gills. But for various reasons, such as the drying up of pools, they were led to discover the subterranean world. For a time, they must have enjoyed a golden age, but their discovery was also made by centipedes, by burrowing carnivorous beetles, and, long afterwards, by moles.

Nature's Earth Mill.

Thus, earth-worms have come to be much persecuted animals, and they do not normally come out of their retreats till the darkness hides their industry. Those we see during the day are troubled with parasites, or half-drowned by the rain that has flooded their burrows. We say that the early bird gets the early worm, but it is rather the belated worm, that stayed out too long.

There is no doubt, however, that earth-worms are very successful tenants of the underworld. There are many different kinds, and they are represented almost everywhere except in very wet places, very dry places, and within the

reach of the salt spray from the sea. As Darwin showed, there are about 53,000 of them in an acre of average British soil, and there may be ten times as many. They pass ten tons per acre per annum through their food-canal; and their gizzard, that pulverizes the earth, is the most important mill in the world.

The Great Soil Makers.

Ploughers before the plough, they are always turning the soil round, and they cover the surface at the rate of three inches in fifteen years. They feed on decaying vegetable matter, and many of the leaves that they draw down into their burrows go to the making of the fertile soil.

In short, as Gilbert White discerned and Charles Darwin proved, earth-worms are the most fundamentally useful animals in the world, since they have been for untold ages the great soil-makers.

What a contrast between the slow-going earth-worms and their inveterate enemies the rapidly wriggling centipedes. How quickly they efface themselves, how dextrously they lever themselves along the ground with their dozens of minute legs, how persistent their pursuit of the earth-worms even into the recesses of the burrow, how effective the grip of their pincer-like poison-claws, how doggedly they hold on when the earth-worm turns and tenses. Here is the often repeated conflict between the carnivore and the vegetarian.

A Huge Population.

The millipedes, which are also tenants of the underworld, have no more than a superficial resemblance to centipedes. Their body is cylindrical, not flattened; there are two pairs of legs on each ring; they are non-poisonous vegetarian creatures. The gardener may justifiably destroy millipedes, but centipedes should be left alone, for they do much good by devouring injurious insects.

We speak of "the living earth," but it is not till we begin to call the roll that we realize the variety of the underground population. Besides worms, centipedes, and millipedes, there are many burrowing insects, like wireworms and mole-crickets, many burrowing snails and slugs, a few earth-worm-like amphibians, burrowing snakes and limbless lizards, a burrowing parrot and our own sand-martins and puffins; and then come the numerous burrowing mammals like rabbits and prairie-dogs, moles and badgers.

And there are, of course, hosts of invisible subterranean creatures, such as the snakes of the soil.

A Bundle of Fitnesses.

One must distinguish these subterranean animals that utilize services from those that are actual sappers and miners; and those which burrow in a very rough and ready way from such masterly shaft-sinkers as the trap-door spiders.

There is no better representative of the higher animals of the underworld than the common mole. What a bundle of fitnesses! The barrel-shaped body, the long snout, the hands turned into shovels, the extra sickle bone, the powerful breast-muscles, the hair without "set," the eyes hidden away from the risk of being scratched, the capacity for swimming in the earth head foremost or tail foremost (not that there is much tail), the power of turning right round with four or five strokes of the hand-like paws.

If you were to take away from a mole all its adaptations to the underworld, what would be left?

* In a Talk from Aberdeen.

Official News and Views. GOSSIP ABOUT BROADCASTING.

De Groot on Saturdays.

CONSIDERATION is now being given to the proposal that de Groot and his popular Piccadilly Orchestra should be broadcast regularly on Saturday nights, instead of on Sunday nights, as at present. There is no doubt that de Groot has a large following among listeners. His transfer to a weekday would allow him a much wider range of selection of musical items than is possible under the restrictions necessary to Sunday programmes.

"A Slight Mistake."

"Anthony Hope" (Sir Anthony Hope Hawkins, the famous novelist), is to broadcast from London an excerpt entitled "A Slight Mistake," from his own book, "The Dolly Dialogues," at 4 o'clock on Monday, July 20th.

From the North Sea.

Experiments are being made to broadcast a Sunday service from a trawler on the Dogger Banks of the North Sea. This has delightful possibilities, and would be another interesting adventure for the microphone.

Religious Talks Experiment.

Birmingham Station has arranged with the Principal of Queen's College, Birmingham, a special series of religious talks on new lines. On each Sunday evening during July an address will be given by an accredited teacher of a distinctive school of thought. Although inter-denominational, this course will be didactic rather than theological. Professor H. G. Wood, Principal of Woodbrooke College, will open the series on July 5th with a talk on "Theology and the Average Man." On July 12th, Professor Lathhouse, Principal of Handsworth College, will speak on "The Bible." The Rev. Herbert C. Raison, Principal of Queen's College, Birmingham, will discuss "The Church and the Ministry" on July 19th, and Canon Blofield, Vicar of Edgbaston, will conclude the series, on July 26th, with an address on "The Sacraments."

Special Armistice Day Programmes.

This year the B.B.C. proposes to mark Armistice Day by special programmes throughout the country. It is hoped to be able to broadcast from London the "World's Requiem," composed by John Foulds. Mr. Foulds is a young English composer who until the first public performance of his "World's Requiem," was best known for music in a lighter vein. His "Celtic Suite" was played under Sir Henry Wood at the Queen's Hall Promenade Concerts, and more recently he was responsible for the incidental music to Shaw's play *Saint Joan*, at the Regent Theatre.

Radio Talks in Summer.

Statements appearing recently in the Press are calculated to give the impression that the extension of serious talks into the summer months is unpopular among listeners. Perhaps the correspondence received by the B.B.C. from listeners is a better index of opinion. Of the several hundred letters on the subject of talks which have come in during the past three weeks, it is significant that only seventeen have expressed disapproval of the summer broadcast educational programme. A typical letter from a listener reads as follows:—

"I am moved to write to you to protest against the statement of a wireless expert of an evening newspaper that such items as the Shakespeare-Garvey debate are unsuitable for a hot night. In Heaven's name, why? Are we all children to ask for tales of polar bears? Personally, I enjoyed the debate very much."

Musical Revues by Radio.

Mr. James Lester has been engaged by the B.B.C. in connection with the production of a series of Musical Revues which it is proposed to broadcast from London on July 9th, 11th, and 17th. Mr. Lester will specialize in the production of the lighter side of broadcast entertainment, but the actual responsibility for this, in common with all dramatic broadcast production, will remain with Mr. R. E. Jeffroy.

Glasgow to Broadcast an Open-Air Service.

Glasgow will relay a special service from the Cenotaph in George Square on Sunday, July 5th, from 4 to 4.55 p.m. There will be on parade contingents from fourteen Scottish Regiments and four ex-Service men's organizations.

Norwegian Prima Donna at Edinburgh.

A vocal recital in Norwegian will be broadcast from the Edinburgh Station by Miss Johanne Larsen on Friday, July 3rd. Miss Larsen is an operatic prima donna in Norway, and her songs are all by Norwegian composers. The title and subject of each song will be translated for the benefit of listeners.

East and West Meet at Cardiff.

A programme of contrast has been arranged by Cardiff Station for Wednesday, July 8th. The first part will deal with music of India, and demonstrations on a number of unusual instruments will be given by a group of Indian musicians. It is practically impossible for Europeans to play some of the Indian music, on account of the fact that quarter tones, to which the European ear is not attuned, are essential to a true rendering of some of the works. Following the Indian music, there will be an hour devoted to "The Spirit of the West," in which Miss Eda Bennie (soprano), Mr. Andrew Shanks (baritone), and the Cardiff Station Orchestra will be heard.

Canada Day.

At 9 o'clock on July 1st, Canada Day, a special programme will be given from London Station by Canadian artists. These will include Mr. Earle Spicer, whose rendering of art songs and of "spirituals" is already well known to many listeners.

Brass Band Broadcast.

It has been suggested that the National Brass Band Festival should be broadcast from the Crystal Palace. It is doubtful, however, if listeners would welcome a succession of thirty bands playing the same piece, however excellent the performances. What the B.B.C. will do, therefore, is to try to engage the winning band for a special broadcast as soon as possible after the festival.

Bournemouth Features.

A special concert will be relayed from Bournemouth Station by the Royal Bath Hotel String Orchestra on Sunday, July 5th. In the evening the choir of the Church of the Annunciation, Bournemouth, will sing "Ave Verum" and "O Car Amorica Victoria." There will be an address by the Rev. Percival Triggs, R.J.

On the evening of July 8th, Bournemouth Municipal Orchestra, conducted by Sir Dan Godfrey, will give a popular evening symphony concert, in which Mr. Eric Godley (baritone) and Miss Craigie Ross, the well-known pianist, will be heard.

The Bournemouth programmes on July 7th includes the Bungalow Café Orchestra, who are playing "A Day in Naples," "Gipsy," "La Favorite" and "Wooden Soldiers."

On July 8th, Dr. Malcolm Sargent will conduct "Love Darts From Grand Opera" as the chief feature of a programme of considerable variety.

Interesting Broadcast Tours.

Mr. W. H. Squire, the popular solo violinist, will be heard from Newcastle on July 13th; from Glasgow on the 15th; from Manchester on the 16th; from Birmingham on the 17th, and from Cardiff on the 18th. Mr. William Primrose and Mr. Gordon Bryan (violin and pianoforte sonatas) will be at Newcastle on July 8th; at Belfast on the 8th; at Glasgow on the 9th, at Manchester on the 10th, at Birmingham on the 11th, and at Cardiff on the 13th. From July 1st to the 8th, but missing the 7th, the Royal Air Force Band will do "one-night stands" at Newcastle, Aberdeen, Glasgow, Manchester, Birmingham, Cardiff, and Bournemouth.

"A Trip to Douglas."

On Monday, July 8th, the Belfast Radio Players will produce *A Trip to Douglas*, in which they will describe the adventures of a Belfast family in search of Bank Holiday joys in the Isle of Man. The piece has been written by Mr. Richard Hayward, the author of the popular series of "Double-Sided Records."

It will be preceded by an hour's musical programme called "Sea Breezes," given by the Station Orchestra and Mr. James Newel.

Light Symphony at Manchester.

Although formal symphony concerts have been abandoned by the Manchester Station for the summer months, a light symphony concert has been arranged for the afternoon of Sunday, July 8th, when, in response to numerous requests, Tchaikovsky's "Case Noisette" Suite will be included in the programme.

Miss Helen Anderton (contralto) and Mr. Victor Helliwell (bass) will sing.

Nottingham's July Talks.

Nature's Playful Moods," including such subjects as earthquakes, volcanoes, and hot springs, will be discussed from Nottingham Station in a series of talks by Dr. W. A. Richardson in July. Professor H. Warwick Bond, of Nottingham University College, will discuss "Narrative Poetry," one of his lectures being illustrated with readings from his own work. Mr. Frank Heald will continue his popular Saturday evening talks on "Outdoor Topics of the Week," and Mr. C. G. Beasley will describe some of the sources from which we get our food.

"The Importance of Migration" is the subject of a talk to be given by Mr. Christopher Turner, and Alderman E. Hesterman will describe the Nottingham University Park.

Symphony Concerts at Belfast.

During the winter months the weekly symphony and augmented orchestra concerts from Belfast were always given on a Wednesday night. Experience has proved that this arrangement is not altogether satisfactory, and it has been decided, therefore, that during the summer the symphony concerts shall be given on various nights of the week.

A Seaside Atmosphere.

The Dundee Station will transfer one of its microphones to the Pavilion, Camoustie, on Friday, July 19th, to relay an operatic and ballad concert which will endeavour to impart the characteristic atmosphere of a Scottish seaside town.

French Talk.

On July 2nd, Theodore de Banville's play, *Le Boiser*, will be S.B. to all stations. The parts will be taken by M. George de Warfaz and Mlle. M. Cheuvy.

PEOPLE YOU WILL HEAR THIS WEEK.



[Lipson]
Miss AILEEN STANLEY, the famous American dancer, known as "the Gramophone Girl," who will entertain from London Studio on July 4th.



[Lipson]
Miss BEATRICE de MOLYHOIR, who is to broadcast a "Miniature Recital," including French and American Impromptus, from London on July 2nd.



[Lipson]
Miss GRACE GORDON (Barrow) will be heard from Mourmouth on July 4th.



[Franklin & Buckle]
Miss MABEL GORDON, the popular musical comedy actress, will broadcast from London on June 12th.



[Lipson]
Miss EVELYN THORNDIKE (Mrs. Louis Casson, the famous actress, and her two children, Miss Thorndike is to broadcast a dramatized version of "Maden" from London on June 12th.



Dame HENRIETTA BARNETT will give a talk from London on July 1st, her subject being "The House I Want for My Home."



[Pitts & Co.]
Mr. F. CASANO, whose Debut will be heard from London on June 12th.



OS-KE-NON-TON, the Mohawk Indian singer, who will be in the Canadian Programme at London on July 1st.



Mr. EARLE SPICER (Barrow) is also in the Canadian Programme on July 1st.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

SMETANA'S QUARTET "FROM MY LIFE."

(BELFAST, SUNDAY.)

THE Bohemians have shown very special musical characteristics, and are almost, as a race, stringed-instrument players. The earliest real Bohemian composer of the first rank was Frederick Smetana (1824-1884). He was a pianist and a conductor also. He suffered the same fate as Beethoven—he gradually became deaf, and this gave a note of tragedy to his later life, though (also like Beethoven) he was not overwhelmed by it, and continued composition.

This Quartet, *From My Life*, is unusual in that it is the application to chamber music of the musical expression of definite ideas. Smetana himself said of it, "For me, the form of composition fashions itself according to the subject. And it is thus that this Quartet has taken its form. I wished to depict the course of my life in sounds."

The Quartet consists of four separate Movements. The following notes are based on Smetana's own detailed description. This seems the best place to quote the end of his description: "Such is something of the intention of this composition, which is in some sort a private work, and for that reason is written for four instruments, which, in a little intimate circle, may talk among themselves of that which affects me so deeply. That is all!"

I.

Smetana says that the First Movement expresses "the love of art of my youth, the inexpressible desire for something which I could not define or represent to myself precisely; and also a sort of foreboding of my future misfortune."

The dramatic opening (*Quick and lively, impetuous*) at once gives this presentiment. After a loud chord, the Violins start a slow tremolo, and the Cello settles on a low, held note, while the Viola gives out a long tone. This is, after a time, declaimed by the VIOLINS IN OCTAVES.

Gentler feeling comes presently, with another tone in the First Violin (*soft, very sweet, but expressive*)—a good example of the real meaning of the word "expressive"! This is the chief material which Smetana uses to convey the mixed emotions of his youth.

II.

The Second Movement, in the style of a Polka, brings memories of the gaiety of my early years when I wrote dance-music and gave it unstintingly to youth, known myself to have a passion for dancing. Little more need be said of this rather thrilling piece. But this is interesting—"The middle section (*less lively*) is that which, according to certain performers, is perfectly unplayable. It seems that it is impossible to get the chords in tune! I may remark that in this section I present my memories of the aristocratic circles in which I moved for long years."

III.

The Third Movement (*Slow, sustained*) recalls the blessedness of my first love for a young girl who later became my faithful wife."

IV.

The Fourth Movement, Smetana says, presents "the discovery of how to treat national material in music; the joy of the result," etc. The feeling of high-spirited folk-music is certainly here in full.

Towards the end, there is a sudden break; then over tremolo chords, the First Violin plays a very high, long note. This represents the incessant ringing in Smetana's head which announced his

coming deafness. (On inferior receiving sets, this note will probably be lost.) The material of the beginning of the First Movement is heard, the Quartet then ends with a mixture of drama and pensiveness.

GIBBONS'S "FANCIES" FOR STRINGS.

(LONDON, WEDNESDAY.)

A few weeks ago, we celebrated the tercentenary of Orlando Gibbons, Organist of His Majesty's Chapel Royal and of Westminster Abbey, who died at Canterbury on Wednesday (June 5th), 1625. Many listeners must have heard the commemorative service which was held in Canterbury Cathedral, and broadcast, on June 5th last, and for many of those listeners it must have been their first hearing of such music. Still, the knowledge that Elizabethan and Early-Stuart England was as great in music as in everything else is spreading with extraordinary rapidity.

It is not very well known, however, that there exists a considerable amount of string music of that period. A few years' research has already discovered no less than thirty-seven works for strings by Gibbons alone, most of which are perfectly capable of holding their own through purely musical, rather than mere historical, interest.

It is only natural that instrumental music, which was, at this period, in its infancy as a cultivated art, should owe much to vocal music, which was already as highly organized as it ever has been since. In fact, much of the vocal music was given to the public as "apt for viola or voices." Madrigal-singing was a general accomplishment (as, say, ballroom-dancing is to-day), and at the same time, instrumental music was much cultivated, so that many a house contained a "chest of viola," as nowadays it would possess a piano. So string music naturally began very soon to show a style of its own.

The vocal style which has been evolved seems to be the most natural one—all voices equal in importance, and one voice answering another, generally with a similar phrase. Music for "Viola" (instruments of the Violin, Viola, Cello and Double Bass) naturally started in the same way, and these *Fancies* by Gibbons have fundamentally something in common with madrigals. Nevertheless, Viola had already begun to show their instrumental agility, and if one tries to imagine these *Fancies* being sung, one immediately realizes the great difference.

Of these three *Fancies*, the first is to be played by Violin, Viola and Cello, and the other two by two Violins and Cello.

A PURCELL PIECE FOR STRING QUARTET.

(LONDON, WEDNESDAY.)

Henry Purcell (1658-95) was one of the most brilliant musical geniuses who have ever lived. Whatever composer one may put above him for actual "great" achievement, it is impossible to deny his unique versatility, variety and even volatility.

Yet he is entirely and unmistakably English! He, in fact, offers a poser for those who have theories about "the unmusical English" and "the phlegmatic English!"

The piece now to be played would alone give him a place to himself. It is commonly understood that the String Quartet style was virtually founded by Haydn, in mid-eighteenth century. Yet here is the seventeenth century Purcell writing for String Quartet! The performance of this work is a very interesting event. It is to be played from a British Museum manuscript, dated June 19th, 1680.

Listeners' Letters.

Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain interest and novelty. The Editorial address is 615, Southampton Street, Strand, London, W.C. 2.

Is It Wireless?

DEAR SIR,—Many who had snapped their fingers at the mere mention of highbrow music some two or three years ago enjoyed classical songs and music at our local Musical Festival the other week. Something must have altered their musical taste. Is it wireless?

Yours, etc.,

Berkhamsted. PERCY C. BIRCHNELL.

Our Own "Silly Season" Story!

DEAR SIR,—About two years ago I erected a scaffold pole in my garden to serve as an aerial mast. Greatly to my astonishment, it sprouted some three months ago, and I recognized the leaves as those of an apple tree. This month the mast has borne fruit.

Believe me or not, as you wish, on examining the small apples, I discovered that, in each instance, they contained air pipe—no more, no less.

On making further investigations, I have found at the base of the mast, a nest of wire-worms, and, contrary to precedent, they are furnished with antennae!

Yours, etc.,

London, N.W. (Miss) RAY D. O'MADDE.

Lightning and Your Aerial.

DEAR SIR,—I have a crystal receiving set, and what chance of listening I get, I enjoy. I live in apartments and the people I live with have a dread of lightning and do their utmost to make as much noise as possible when I try to listen so as to make me do away with my set. I have tried to explain to them about connecting the earth to aerial, but it doesn't impress them.

Now, if you would give instructions in *The Radio Times* as to what to do during a thunderstorm, it would mean more people buying listeners.

Yours, etc.,

A. Y. BOOTH.

(The engineering department of the B.B.C. sends out the following instructions as regards danger from lightning: (a) A good earth is essential; the usual type for house installations is the water system, and this should in all cases be definable under the terms of a good earth. (b) Do not use gas pipe earths, because the joints between the various lengths of pipe are apt to be bad electrical joints and therefore cannot be defined as a good earth. (c) One of the best ways of protecting your set and yourself is to arrange a double pole change-over switch. (d) A wireless aerial treated in this way, so far from being a danger, is more in the nature of a protection.)

Have You Noticed This?

DEAR SIR,—I doubt if the writer of "Look to Your Set" in *The Radio Times* has done very much with low-frequency transformer coupling. Provided that valves and transformers are carefully chosen to suit each other, practically perfect reception can be obtained with a two-valve amplifier without any of the "wrapped-up-in-cotton-wool" effect mentioned by him.

Have any listeners noted the following: (a) Whenever an opera or musical comedy is broadcast, the volume is not as good as the normal transmission. Is this due to the number of performers being unable to get near enough to the microphone? (b) Why is the Sunday afternoon transmission invariably better than any other, both in volume and quality?

Yours, etc.,

Catford. C. T. NISBET.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

Studio Veritas Hall.

DEAR SIR,—Recently, a B.B.C. programme was transmitted from a hall instead of from the studio. I was disappointed with the experiment, and could find many faults but no improvement. The music did not come through as well and did not sound evenly-balanced.

I do not think that broadcasters desire an audience, for in that case they have to cater for both a visible and an invisible audience, whereas all their attention should be devoted to the invisible listeners and to them only.

We, as listeners, feel that the studio programme is provided absolutely for our benefit, and, consequently, we seem to be in close touch with the B.B.C. This feeling vanishes when we can hear the clapping and chattering of an audience.

If the B.B.C. wish to introduce a more informal atmosphere into their transmissions, why not abandon the practice of switching off the microphone between each item?

Personally, however, I am quite satisfied with the present conditions, and I hope the B.B.C. will continue their studio work.

Yours, etc.,

"SATHUR."

Listeners as Eavesdroppers.

DEAR SIR,—The B.B.C.'s new experiment of broadcasting from a public hall has been described as an unqualified success. May I paint the other side of the picture?

The listener to such a public broadcast has the feeling that he is only an eavesdropper—a proper enough feeling when speeches are being relayed from a public dinner, but hardly the frame of mind in which to listen to the regular programmes. There is, too, the effect on the artist. Will not the artist in public broadcasts inevitably give up the effort to visualize his immense invisible audience and direct his appeal to his immediate tangible hearers—to the neglect of licence-payers?

While a certain type of artist requires the presence of an audience to give him confidence, I maintain that this type will never make a successful broadcaster. Is there not growing up a type of "broadcaster artist" pure and simple, who, while at ease before the microphone, would feel stage-fright to an abnormal degree in front of an actual audience?

Finally, the actual audience can rarely be in tune with the listener. Those present are swayed in their judgment, not only by the personal magnetism of the performers, but by the curious psychology of a mob (neither of which, of course, is broadcast); whereas, the listener is able to judge dispassionately, unmoved by anything but the actual sound as his instrument receives it. He, therefore, rarely agrees with the applause of the actual audience—and suffers the continual annoyance of hearing bad performances over-applauded, perhaps, or vice versa.

Yours, etc.,

London, W.C.2.

J. D. MILLARD.

Radio for Missionaries.

DEAR SIR,—I was greatly interested in the article entitled "Radio as an Empire Force," by the Earl of Meath, in *The Radio Times*. I am pleased by his views as to the possibilities of broadcasting and its great educational influence. It appears to me to be inevitable; but I miss any reference in newspapers or even in *The Radio Times* to the use which might be made of broadcasting in mission work. I am hoping to see our missionaries equipped with radio-apparatus, so that throughout the vast countries of India, China, and elsewhere abroad, they may teach thousands all around them and build up living churches in the Christian faith.

Yours, etc.,

Heilsum,

CHARLES V. JESSER.

Shall Your M.P. Be Broadcast?

By Lieut.-Commander the Hon. J. M. Kenworthy, R.N., M.P.

LET us first consider whether Parliament can be broadcast. If our Parliament had adopted the procedure of most Continental parliaments, by which the speaker who "has the voice," mounts a rostrum to speak, there would be no technical difficulty. But the custom both in the House of Commons and in the House of Lords is that Ministers of the Government and ex-Ministers of the official Opposition speak from the dispatch-boxes on either side of the Clerk's table, and all other members from their respective places on the back benches. Probably the two most important back benches in this Parliament are Mr. Lloyd George and Sir Robert Horne, who each speak from the third corner seat below the gangway on opposite sides of the House.

A Microphone Problem.

It was from this position on the Opposition side that Parnell delivered his great orations, and he spoke for a nation; while Lord Randolph Churchill spoke from the corresponding seat on the front bench below the gangway on the Opposition side.

Mr. Joseph Chamberlain, after he had resigned the Colonial Secretaryship, and when he was advocating Tariff Reform, and was probably the most powerful Parliamentary figure of the day, spoke from the corner seat on the third bench below the gangway on the Government side, to the right of the Speaker. And as the last thing Parliament is likely to do is to alter its cherished customs, and as in the House of Lords, Archbishops and Bishops do not speak from the dispatch-box, and the Lord Chancellor himself speaks from the Woolack, some yards away, it is obvious that a microphone on each dispatch-box will not solve the difficulty.

Catching the Speaker's Eye.

The technical difficulties, therefore, are increased by our curious Parliamentary customs, but they could be got over quite easily. Although these great figures that I have mentioned speak from certain vantage points, they are not the only ones who occupy these positions. In the present Parliament, for example, the Liberal party occupies the two back benches below the gangway on the Opposition side, and whoever intends to speak usually sits in the corner seat on the third bench while waiting to be "called."

In the same way, it is not only Sir Robert Horne who speaks from the corresponding corner opposite, but a good many other members who sit on that bench move up to the corner when they intend to try and catch the Speaker's eye. Also, the speakers are arranged beforehand to a considerable extent by the Whips of the respective parties and Mr. Speaker. This is particularly the case in what are known as full-dress debates on important subjects, which, presumably, are those which it would be most interesting to broadcast.

A Revolt of the Back Benches.

I consider the technical difficulties could be got over by the installation of six microphones in the House of Commons, and four or six in the House of Lords. These would be placed, in the Lower House, one on each dispatch-box and one on each of the four corner seats on the third benches above and below the gangway, two on each side of the House.

It may be said: "Why should not only the front bench speakers be reported?" I have already shown that the front bench speakers are by no means always the most interesting, or those that the public would most wish to hear. Also, there would be an immediate revolt of the back benches, ever jealous of their privileges. There is a kind of veiled war waged by

the private members against the Government—Government benches most of the time, and any such proposal would cause it to flare up into open conflict.

We would have immediate revolt amongst the back benches of all parties, and when the back benches combine on a common grievance, no Government has ever dared to stand in their way. Therefore, it will be necessary to give all members and parties a fair and equal chance.



Lieut.-Commander KENWORTHY.

The Best Time for Listeners.

With regard to the times when Parliament should be broadcast, I do not here presume to express an opinion as to how many times a week, or for how long. But I imagine three-quarters of an hour three times a week (twice from the House of Commons and once from the Lords) would be the maximum. With regard to the times of day, there are four periods which usually hold the maximum of interest from the Parliamentary point of view. The first is question time, from 2.45 to 3.15; the second is the opening of the main debate, from 4 o'clock to 5 o'clock; the third is between 7 and 8 in the evening, and the fourth between 9.30 and 11 at night. It is during these three latter periods that most of the big speeches are made.

Now, I am afraid that the last period is too late, and, in any case, would not be able to compete with the Surrey Hounds. The second period is rather too early for busy people. "Questions" would be quite unintelligible on the wireless. They are not read out, but the number only is quoted, one or other of the Ministers on the bench replies, not always at the dispatch-box, and the supplementaries, which are often the most valuable, may be fired at the Government from any part of the House. However interesting question-time is to the spectators in the gallery, it would have no meaning at all for listeners.

We thus come to the third part, from 7 to 8, and I suggest a selected forty or forty-five minutes between these hours. Also, the House of Lords does not usually sit after nine o'clock except when they intend to have a night out, when their lordships often go on till the next morning. Mr. Speaker can be relied on to see that all members get a fair turn when the proceedings are being broadcast, and the selection of the speakers could be confidently left in his hands.

M.P.'s Would Like It.

The next question is: Should Parliament be broadcast? There are those who object because they hate anything new; and others because the less their constituents hear about them, the better they are pleased. These latter are the members who always manage to have a very bad cold at election times, and rely on a long subscription list to local charities, the devoted work of a retinue of male and female relatives, and the traditional political colour of their constituents to return them to Westminster. The opposition of these two classes will never be got over. I believe the majority of Members of Parliament would, however, welcome the innovation, and I certainly think the majority of listeners would be with them.

PROGRAMMES FOR SUNDAY (June 28th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 12.

2LO LONDON. 365 M.

Organ Recital.

Relayed from

The Bishopsgate Institute.

REGINALD GOSS-CUSTARD

(Solo Organ).

ELINOR STROMER (Soprano).

LESLIE BENNETT (Baritone).

CHARLES KELLY (Solo Pianoforte).

Part I.

With Foreign Musicians.

The Organ.

3.30. Toccata and Fugue in D Minor ... Bach

Cantata in A Minor ... Schubert

ELINOR STROMER

"Una voce poco fa" ("The Barber of Seville") ... Rossini

"Romance" ... Debussy

CHARLES KELLY

"Filleuse près de Carantes" ... Rhein-Baton

"Gavotte" ... Gluck-Brahms

"Humoreske" ... Rachmaninoff

4.0. THE ORGAN.

"La Gondole" ... Henselt

Pastorale in E ... Gounod-Franck

4.15. SYBIL THORNDIKE AND

LEWIS CASSON.

An Abridged Version of

"Medea"

(Karpis).

Translated by Gilbert Murray, LL.D.

Characters:

(In the order of their appearance.)

Nurse to Medea ... LILIAN MOURREY

Medea's Children.

Attendant on the Children.

STOCKWELL HAWKINS

Leader of Chorus ... VERA SHEPSTONE

Medea ... SYBIL THORNDIKE

Cress (King of Corinth)

LEWIS T. CASSON

Jason (Husband of Medea)

LAWRENCE ANDERSON

Aegaeus (King of Athens) ... CYRIL NASH

A Messenger ... LEWIS T. CASSON

The Scene is laid in Corinth, before the

house of Medea.

The Play Rehearsed by

LEWIS T. CASSON.

Part II.

With British Musicians.

THE ORGAN.

5.0. "An Irish Fantasy" ... Wolstenholme

Gavotte in G ... Goss-Custard

LESLIE BENNETT.

"King David" ... Herbert Howell

"Varuna II." ("Hymns from the Rig-veda") ... Gustav Holst

"Sweet and Twenty" ... Peter Warlock

THE ORGAN.

Meditation and Toccata ... d'Eery

8.30. Hymn, "Come, Let Us Join Our Cheer-ful Songs" (A. and M., No. 299).

Bible Reading

Anthem, "Seek Ye the Lord."

(Sydney Coltham and Choir.)

Address by the Rt. Rev. the Lord Bishop of ONTARIO.

Hymn, "Art Thou Weary, Art Thou Languid" (A. and M., No. 254).

CASANO'S OCTET

and

ROSE MYRTIL (Mzzo-Soprano).

SYDNEY COLTHAM (Tenor).

HERBERT HEYNER (Baritone).

9.0. The Octet.

"Gade" ... Grieg

"Brooklet" ... Grieg

"Homeward" ... Grieg

"Waldorfs" ... Grieg

HERBERT HEYNER.

"The Birds of Bethlehem" ... Walford Davies

"The Shepherdess" ... Jean Atkins

"A Land of Silence" ... Roger Quilter

"Grace for Light" ... Hamilton Hart

"The Holy Child" ... Easthope Martin

ROSE MYRTIL.

"Air de Lia" ("L'Enfant Prodigue") ... Debussy

9.30. THE OCTET.

"Schon Rosenrot" ... Kreuder

"Mock Maria" ... Percy Grainger

"Nacchanale" ("The Seasons") ... Glavinson

SYDNEY COLTHAM.

"The Faithful Heart" ... Quilter

"Ninetta" ... Brewer

ROSE MYRTIL.

"All Praises to the Lord" ... Bach

"Agnus Dei" ... Bach

THE OCTET.

Closing Scene ("Tristan and Isolde") ... Wagner

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST AND GEN-eral NEWS BULLETIN. S.B. to all

Stations.

Local News.

10.15. HERBERT HEYNER.

"Eldorado" ... Walford Davies

"The Arrow and the Song" ... Rolfe

"In Summertime on Brecon" ... Graham Peal

THE OCTET.

"Meditation" ("Thais") ... Massenet

"Shepherd's Cradle Song" ... Santersell

"O Rest in the Lord" ... Mendelssohn

10.30.—Close down.

5IT BIRMINGHAM. 479 M.

3.30-5.30. Sand Programme.

THE STATION MILITARY BAND.

Conducted by W. A. CLARKE.

NOAH TARRANT (Contralto).

LEONARD GORDON (Baritone).

THE BAND.

"Indian March" ... Le Thiere

Overture, "Light Cavalry" ... Suppe

LEONARD GORDON.

"Border Ballad" ... Cowen

"The Soldier" ... Ireland

"The Wanderer's Song" ... Harrison

THE BAND.

Romance, "Hobomoko" ... Reeves

Andante Religious ... Thomas

NORAH TARRANT.

"Summer Highland Days" ... Peal

"Good Morning, Brother Sunday" ... Lehmann

"Now Sleeps the Crimson Petal" ... Quilter

THE BAND.

Intermezzo, "Serenade Italienne" ... Czubka

"Valse des Fleurs" ... Tchaikovsky

LEONARD GORDON.

"To-Morrow" ... Keel

"Come Not When I Am Dead" ... Holbrooke

THE BAND.

"Airs de Ballet" ... Adam

"Lancelot" ... Lancelotti

NORAH TARRANT.

"Almond, Wild Almond" ... Peal

"A Song of Twilight" ... Nicholas

THE BAND.

Selection, "Mirella" ... Gounod

8.30-9.0. Religious Service.

Conducted by

The Rt. Rev. The Lord Bishop of BIRMINGHAM

(Dr. E. W. BARNES).

Relayed from

The Cathedral, Birmingham,

S.B. to "J.N."

Mainly Mendelssohn.

THE STATION SYMPHONY

ORCHESTRA.

Conducted by JOSEPH LEWIS.

JAMES HOWELL (Bass).

CEDRIC SHARPE (Solo Violoncello).

6.30. THE ORCHESTRA.

Overture, "Athalia," Op. 74 Mendelssohn

CEDRIC SHARPE.

"The Broken Melody" ... Van Bieck

"Le Paloma" ("Song of the Dove") ... Fauré

"Drink to Me Only With Thine Eyes" ... arr. Squire

"Serenade" ... arr. Squire

THE ORCHESTRA.

"Pilgrims' March" from Symphony No. 4,

Op. 90 in A ("The Italian") ... Mendelssohn

JAMES HOWELL.

Aria, "It Is Enough" ("The Elijah") ... Mendelssohn

THE ORCHESTRA.

Scherzo and Nocturne ("A Midsummer Night's Dream") ... Mendelssohn

CEDRIC SHARPE.

"The Question" ... Wolstenholme, arr.

"The Answer" ... Cedric Sharpe

"Hungarian Rhapsody" ... Poppo

JAMES HOWELL.

Aria, "O, God Have Mercy" ("St. Paul") ... Mendelssohn

THE ORCHESTRA.

"The Bee's Wedding" ("Song Without Words") ... Mendelssohn

Overture, "Roy Blas" ... Mendelssohn

10.0.—WEATHER FORECAST AND NEWS.

S.B. from London. Local News.

10.15. THE ORCHESTRA.

"Serenade" ("Song Without Words") ... Mendelssohn

10.25.—Close down.

6BM BOURNEMOUTH. 386 M.

WINIFRED ASCOTT (Soprano).

TOM BROWN (Bass).

ARTHUR MARSTON (Organ).

REGINALD S. MOUAT (Violin).

THE WIRELESS AUGMENTED

ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

Relayed from

The Royal Arcade, Bournemouth.

THE ORCHESTRA.

Overture, "Land of the Mountain and the Flood" ... Hamish MacCunn

3.45. TOM BROWN and ORCHESTRA.

"I'm a Roamer" ... Mendelssohn

"The Song of the Bow" ... Aylward

3.55. ARTHUR MARSTON and

ORCHESTRA.

First Symphony for Organ and Orchestra.

Introduction and Allegro; Pastoral—

Andante quasi allegretto; Finale—Allegro

4.30. WINIFRED ASCOTT, REGINALD S.

MOUAT, and MARY LEWIS (Harp).

"The Angel's Serenade" ... Brage

WINIFRED ASCOTT and ORCHESTRA.

"Serenade" ... Gounod

4.40. THE ORCHESTRA and ORGAN.

Overture, "1812" ... Tchaikovsky

4.55. TOM BROWN and ORGAN.

"She Alone Charmeth My Sadness" ... Gounod

5.0. REGINALD S. MOUAT and

ORCHESTRA.

"Fantaisie" ... de Bériot

"Scene de Ballet" ... de Bériot

5.10. ARTHUR MARSTON.

Overture in D Major Baintate-Cunningham

Legende ... Federici

5.20-5.30. THE ORCHESTRA and ORGAN.

Military March, "Pomp and Circum-stance," No. 1 ... Elgar

5.30. THE CHOIR OF THE HOLDENHURST

ROAD WESLEYAN CHURCH,

BOURNEMOUTH.

Hymn, No. 107, M. H., "Thou Hidden Source of Calm Repose."

Bible Reading.

Anthem.

Religious Address, Rev. W. E. WITHERS.

Hymn, No. 610, Methodist Hymnal, "Sun of My Soul, Thou Saviour Dear."

PROGRAMMES FOR SUNDAY

(June 28th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

ALICE MOXON (Soprano).
RICHARD MAPSON (Poetry Readings).
THE NOMAD MALE VOICE CHOIR.
THE "6RM" TRIO.
REGINALD & MOUAT (Violin).
THOMAS E. ILLINGWORTH (Cello).
ARTHUR MARSTON (Piano).
THE TRIO.
 8.0. Finale from Trio, in C Minor Mendelssohn.
CHOIR.
 "Bushes and Briars" ... *Vaughan Williams*.
 9.15. **RICHARD MAPSON**.
 "The Portrait" ... *Owen Meredith*.
 9.20. **ALICE MOXON**.
 "When Myra Sings" ... *London Record*.
 "Evening" ...
 9.25. **THE TRIO**.
 Selection, "Mignon" ... *Thomas*.
 9.40. **CHOIR**.
 "Song of the Volga Boatman" ... *ver. Rimsky*.
 "God is a Spirit" ... *Sterndale Bennett*.
 9.50. **ALICE MOXON**.
 "June" ...
 "Fair House of Joy" ... *H. Quilter*.
 "Fairy Lullaby" ...
 10.0. **WEATHER FORECAST and NEWS**.
S.B. from London. Local News.
 10.12. **RICHARD MAPSON**.
 "The Legend Beautiful" ... *Longfellow*.
 "Creating the Star" ... *Tennyson*.
TRIO.
 "Ave Verum Corpus" ... *Mozart*.
 10.30. Close down.

SWA CARDIFF. 353 M.
 3.30-5.30.—Programme S.B. from London.

6.0-7.15.—Religious Service, relayed from Windsor Place Presbyterian Church. Preacher: The Rev. J. T. P. SOLATER, M.A., D.D.

7.30-8.0.—Community Singing in connection with the 12th Council of the Presbyterian Churches.

Arthurian Legends—I.
 9.0. "THE WOOING OF GUINEVERE"
 Written for Broadcasting by
 Alice H. Backton.

THE "SWA" RADIO PLAYERS.
THE STATION SYMPHONY ORCHESTRA.
 Music Specially Written, and
 Conducted by **WARWICK BRATHWAITE.**
THE ORCHESTRA.

I.—"The Lament of Uther" *Brathwaite*.
 Scene 1. Woman's Bower in Camelot.
 Scene 2. Council Chamber at Camelot.
 Scene 3. Outside Castle Gates, Camelot.
 Arthur in his tent.
THE ORCHESTRA.

II.—"Merlin" *Brathwaite*.
 Scene 4. The Queen's Apartments, Camelot.
 Scene 5. Arthur receives Guinevere in the Forest.
 Scene 6. On the shore of the Isle of Avalon. Sailors await the arrival of the King and Queen now wedded.
THE ORCHESTRA.

III.—"Arthur" *Brathwaite*.
 10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.

10.15. Scene 7. Arthur takes Guinevere to the Mountain Height of Avalon.
 Scene 8. Arthur brings Guinevere into the Royal Palace at Wedmore.
THE ORCHESTRA.

IV.—"Guinevere" *Brathwaite*.
 10.30.—"The Silent Fellowship."
 10.55.—Close down.

2ZY MANCHESTER. 378 M.
 3.30-5.30.—*Direction Music.*

R. GUNNELLE HAMLYN (Baritone).
THE IMPERIAL VOCAL QUARTET.
HILDA ROBERTS (Soprano).
LENA GRIFFITHS (Contralto).

WILLIAM VENABLES (Tenor).
FRANK NICHOLSON (Baritone).
THE "2ZY" PIANO TRIO.
THE QUARTET.
 "Three Gipsy Songs" (9, 10 and 11) *Brahms*

THE TRIO.
 Trio No. 28 in G *Mozart*.
R. GUNNELLE HAMLYN.
 "The Sun God" ... *W. G. James*.
 "Youth" ... *Albéniz*.
 "Sappho Ode" ... *Brahms*.
THE QUARTET.
 Two Quartets from "In a Persian Market" *L. Lehmann*

THE TRIO.
 Trio in D Minor *Mendelssohn*.
 Andante con moto tranquillo, Scherzo, Finale.
R. GUNNELLE HAMLYN.
 "Sea Moods" ... *Winifred Catford*.
 "The Curfew" ... *Monte Carlo*.
 "Drink to Me Only" ... *arr. Quilter*.
THE QUARTET.
 "Cast Thy Burden Upon the Lord" *(Elijah)* ... *Mendels*.
 "When Hands Meet" ... *Proctor*.
 "The Chorale" ...

THE TRIO.
 Trio No. 7 in G *Mozart*.
 5.30-5.45.—Music for the Children.

8.0.—**S. G. HONEY:** Talk to Young People.
 8.20.—Methodist Hymn No. 360, "And Can It Be?"

The Rev. G. B. COMBE, of Greek Street Baptist Church, Stockport: Religious Address.
 Anthem.
 Bible Reading.
 Methodist Hymn, No. 876, "Hushed Was the Evening Hymn."

8.45. **Military Band and Songs.**
THE YORK BRITISH LEGION MILITARY BAND.
 Conductor, H. W. KELLY.
FLORA WILKINSON (Contralto).
THE BAND.

Love Poem, "Finlandia" *Nichols*.
 Overture, "My Old Stable Jacket" *Dillon*.
FLORA WILKINSON.
 "Melibande in the Wood" ... *Alma Gottz*.
 "Father of Heaven" ... *Mendel*.
 "Sappho Ode" ... *Brahms*.

THE BAND.
 Selection, "La Boutique Fantasque" *Rosini Keepright*.
FLORA WILKINSON.
 "Dumadum of the Roses" *Coleridge-Taylor*.

"The Oud" *Adam Laro*.
 "The Shepherd's Cradle Song" *Somervell*.

THE BAND.
 Excerpts from "La Korrigane" ... *Wider*.
 10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.

10.15. **THE BAND.**
 Grand Selection, "Carmen" *Bizet*.
 "Melodie Religieuse" ... *Berthold Tours*.
 10.30.—Close down.

PROGRAMME ALTERATIONS.

OWING to the large circulation of **THE RADIO TIMES**, it is necessary to go to press many days in advance of the date of publication. It sometimes happens, therefore, that the B.B.C. finds it necessary to make alterations or additions to programmes after **THE RADIO TIMES** has gone to press.

5NO NEWCASTLE. 403 M.
 3.30-5.30.—Programme S.B. from London.

8.30. **THE B.L.C.W. MALE QUARTET.**
 Hymn, "Through the Night of Doubt and Sorrow" (A. and M., No. 274).
 Bible Reading.
 Anthem, "Music All Powerful" *Falmaley*.
 Address: The Rev. H. G. ADALUM.
 Hymn, "The Day Thou Gavest, Lord, is Ended" (A. and M., No. 477).
 Prayer.
 Vesper.

Orlando Gibbons Tercentenary.
 (1583-1625).

THE NEWCASTLE CATHEDRAL CHOIR.

Under the Direction of **WILLIAM ELLIS.**
ALAN PROCTER (Pianoforte).

THE STATION STRING SEPTET:
 Conductor, **EDWARD CLARK.**

THE CHOIR.
 9.0. Anthem (Four Voices), "O Lord, Increase My Faith."
 Anthem (Six Voices), "I'll Up Your Heads."
 Anthem (Five Voices), "O God, The King of Glory."

9.15. **MUSIC FOR STRINGED INSTRUMENTS.**
 Pavane and Galliard for String Sextet.
 Two Fantasies for String Quartet.

THE CHOIR.
 9.25. Anthem (Double Choir), "O Clap Your Hands."
 Anthem (Five Voices), "Great Lord of Lords."
 9.40. **ALAN PROCTER.**
 Selected Pieces from Gibbons' Keyboard Music.

MUSIC FOR STRINGED INSTRUMENTS.
 Three Fantasies for String Trio.

THE CHOIR.
 9.50. Anthem (Six Voices), "Hosanna to the Son of David."
 10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.

10.15. **THE CHOIR.**
 Anthem (Men's Voices in four parts), "O Lord, I Lift My Heart to Thee."
 Hymn, "O Trinity, Most Blessed Light" (A. and M., No. 14). (Tune, "Song 5.")
 10.25.—Close down.

2BD ABERDEEN. 495 M.
 3.30-5.30.—Programme S.B. from London.

8.30.—Church Service relayed from Old Machar Cathedral, Minister, the Rev. JOHN MACGILCHRIST, D.D.

9.30.—Programme S.B. from London.

10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London. Local News.

10.15.—Programme S.B. from London.

10.30.—Close down.

5SC GLASGOW. 422 M.
 3.30-5.30.—Programme S.B. from London.

8.30. **STUDIO SERVICE.**
 Choir: Psalm No. 19 (Verses 7-9). (Tune, "St. Anna," No. 84).
 Bible Reading.
 Choir: Paraphrase 58 (Tune, "Ely").
 Religious Address.
 Prayer.
 Choir: Psalm No. 4 (Verses 6-8). (Tune, "Abbey," No. 27).

9.0.—Programme S.B. from London.

8.30.—Programme S.B. from London. Local News.
 10.0.—**WEATHER FORECAST and NEWS.**
 10.15.—Programme S.B. from London.

10.30.—Close down.

PROGRAMMES FOR MONDAY (June 29th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

Music and North

THE STATION ORCHESTRA
The Little Friends of St. Peter's

David of the White Rock
Morgan's Daughter

Land of My Fathers
The Station Orchestra

THE CONCERT PARTY.
The Opening Chorus of "Nelson"

One of the Guitars
Our first "Waltz"

The Wizard of Oz
Frank Francis and John Morgan

The Concert Party
The Concert Party

The Three Brigades
Morgan's Daughter

The Concert Party
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7.40. Topical Talk. S.B. from London

Music North A Plan

FRANK WEBSTER (Tenor)

SPRUE (Baritone)

INDOR COHN (Soprano)

VICTOR SMYTHE ("Algy" Sketch)

Entertainers!

FRANK W. WEBSTER

THE LITTLE FRIENDS OF ST. PETER'S

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8.4. THE ORCHESTRA

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2ZY MANCHESTER. 378 M.

10. Broadcast for Benares

11. French Literature

12. Bernard, Reading of Handel, Act I.

13. Parts of Scene 4 and 5.

14. The House of the Dead

15. The House of the Dead

16. The House of the Dead

17. The House of the Dead

18. The House of the Dead

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25. The House of the Dead

5NO NEWCASTLE. 403 M.

1. The House of the Dead

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2BD ABERDEEN. 495 M.

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30. The House of the Dead

7.40. Topical Talk. S.B. from London

7.45. Music. S.B. from London

7.50. Music. S.B. from London

7.55. Music. S.B. from London

8.00. Music. S.B. from London

8.05. Music. S.B. from London

8.10. Music. S.B. from London

8.15. Music. S.B. from London

8.20. Music. S.B. from London

8.25. Music. S.B. from London

8.30. Music. S.B. from London

8.35. Music. S.B. from London

8.40. Music. S.B. from London

8.45. Music. S.B. from London

8.50. Music. S.B. from London

PROGRAMMES FOR TUESDAY (June 30th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Chelmsford) Programme will be found on page 12.

2LO LONDON. 365 M.

1.0-2.0—Three Signal from Greenwich. Lunch time Music at the Holborn Restaurant.

2.0-3.0—Walford Davies, Mus.Doc., on "Music in the Action, Rhythm."

3.0-4.0—Organ and Orchestral Music relayed from Shepherd's Bush Pavilion. "Fathers and Babies" by Muriel Wren.

4.0-5.0—CHILDREN'S CORNER. Piano Solo by Dorothy Howell. "The Woods" by W. Law. "The Diner" by E. La.

5.0-6.0—Children's Letters.

6.0-7.0—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1871 GENERAL NEWS BULLETIN S.B. to all Stations.

JAMES AGATE, Dramatic Critic. S.B. to all Stations.

Mr. F. K. F. L. SCOTT "Yacht on the Brandy." S.B. to other Stations.

8.0-9.0—THE ORCHESTRA.

9.15-10.0—A Hundred Years of Railways. S.B. to all Stations.

A CENTENARY CELEBRATION. Starting with a Light Comedy. THE MARTIN. S.B. to all Stations.

This ends at 8.35, with the Scotch Exp. leaving the Station. The time between 8.35 and 8.50 will be filled by the radio in the progress of the Exp.

THE STAGE COACH. GEORGE STEPHENSON'S WORKSHOP. PUFFING BILLY'S FIRST TRIAL.

From 8.50 to 9.0 there will be a relay from the foot of the Exp. actually the engine drawing the Scotch Exp. which was heard pulling out of King's Cross earlier in the afternoon.

9.0-9.15—From My Window, by P. H. H. H.

Popular Operatic Excerpts.

S.B. to all Stations.

THE WIRELESS OPERATIC CHORUS.

Charles Master. STANFORD ROBINSON.

THE WIRELESS SYMPHONY.

Conducted by DAN O'DERLEY.

6.0-6.15—THE STAGE COACH. LORIS.

March and Chorus ("Carmen") B.

ORCHESTRA.

March. The Flying Dutchman.

ORCHESTRA. LORIS.

March. The Flying Dutchman.

9.30-9.45—Polovtsian Dances ("Prince Igor").

ORCHESTRA.

Dance of the Hours ("Le Grand Galop").

Kermesse ("Faust").

ORCHESTRA and CHORUS.

Symphonic Chorus ("Faust").

10.0-10.15—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 1871 GENERAL NEWS BULLETIN S.B. to all Stations.

Mr. A. LLOYD JAMES: "The Street" (English Speech) S.B. from Plymouth to all Stations.

Local News.

1.30-2.0—THE SAVOY ORCHESTRA.

THE SAVOY HAVANA BAND.

Relayed from the Savoy Hotel, London.

S.B. to all Stations.

1.30-2.0—Close down.

5IT BIRMINGHAM. 479 M.

3.0-4.0—Mr. Frank Jones. B.A., "Dramatic Appreciation."

4.0-4.30—Lovel's Picture House Orchestra. MEN'S CORNER. Lucie A. I.

Spry, R.N.A.R. (Secretary, British and Foreign Seafarers' Society). S.B. from the Sea.

1.0-1.15—CHILDREN'S CORNER.

6.0-6.15—Children's Letters.

7.0-11.30—Programme S.B. from London.

6EM BOURNEMOUTH. 500 M.

3.1-3.15—Dance and Song by Ronald and the Bournemouth Hotel Dance.

ORCHESTRA. S.B. from King's Hall.

DAVID S.

6.0-6.15—CHILDREN'S CORNER.

7.0-7.15—Children's Letters.

8.0-8.15—Farmers' Talk "Some Diseases of Sheep," by E. Harding, M.R.C.V.S.

7.0-11.30—Programme S.B. from London.

5WA CARDIFF. 363 M.

1.30-12.30—BAND OF H.M. SCHOOLS (all A.R.S.) relayed from the Llandudno. Variations, B.A.

3.1-3.15—School Triumphant (Marsden). "Great Composers" (III) Mozart, by Mr. R. W. R.

4.0-4.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

5.0-5.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

6.0-6.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

7.0-7.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

8.0-8.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

9.0-9.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

10.0-10.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

11.0-11.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

12.0-12.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

1.0-1.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

2.0-2.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

3.0-3.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

4.0-4.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

5.0-5.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

6.0-6.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

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11.0-11.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

12.0-12.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

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2.0-2.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

3.0-3.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

4.0-4.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

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9.0-9.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

10.0-10.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

11.0-11.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

12.0-12.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

1.0-1.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

2.0-2.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

3.0-3.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

4.0-4.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

5.0-5.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

0.0-1.0—Musical Comedy and Humour. NANCY AINSWORTH (Soprano). HARRY HOPWELL (Baritone). R. H. JACKSON (Harmonium). THE "ZY" ORCHESTRA.

NANCY AINSWORTH. Some Items Requested. Grey and I.

THE ORCHESTRA.

R. H. JACKSON.

Some Items Requested. Grey and I.

HARRY HOPWELL.

Let's Let of Tone "Merrill's Glee." NANCY AINSWORTH.

The Pines of Pan "Merrill's Glee." NANCY AINSWORTH.

THE ORCHESTRA.

R. H. JACKSON.

U. Queen Divina "Merrill's Glee." R. H. JACKSON.

Ventriloquist Sketches "Of Duty." WEATHER FORECAST and NEWS.

S.B. from London.

1.30-2.0—THE SAVOY BANDS. S.B. from London.

2.0-2.15—Close down.

1.30-2.0—THE SAVOY BANDS. S.B. from London.

2.0-2.15—Close down.

5NO NEWCASTLE. 403 M.

1.0-1.15—Mr. Reginald Howe Sings "Bury Me in the Fifth Storey (Contralto)." Gramophone Records.

3.45-4.0—The Station Trio. Frank Fennell, Violoncello, Vernon.

4.0-4.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

5.0-5.15—The Station Trio. Frank Fennell, Violoncello, Vernon.

6.0-6.15—CHILDREN'S CORNER.

Mr. Lennard Weston on "Natural History of the Garden."

7.0-11.30—Programme S.B. from London.

2ED ABERDEEN. 495 M.

1.0-1.15—Weston (Soprano and Harmonium). Fermata in Topics.

6.15-6.30—CHILDREN'S CORNER. Kathleen Gillespie on "The Folk Songs of Orkney."

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

6.30-6.45—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

6.45-7.0—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

7.0-7.15—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

7.15-7.30—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

7.30-7.45—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

7.45-8.0—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

8.0-8.15—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

8.15-8.30—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

8.30-8.45—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

8.45-9.0—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

9.0-9.15—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

9.15-9.30—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

9.30-9.45—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

9.45-10.0—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

10.0-10.15—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

10.15-10.30—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

10.30-10.45—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

10.45-11.0—THE WIRELESS ORCHESTRA.

1. The Pines of Pan. 2. The Pines of Pan. 3. The Pines of Pan.

CHAPPELL

WEBER

pianos are in use at the various stations of the B.B.C.

(July 1st.)

THE CHILDREN'S CORNER.

NEWS FROM THE AUNTS AND UNCLES.

Music on Sundays.

A NEW feature at the Manchester station which is becoming very popular is the quarter of an hour of songs, music, and stories for children which is given at the conclusion of the Sunday afternoon programme.

Manchester children should note that on Sunday after June 29th the "Children's Corner" will run from 3.15 p.m. but on Thursdays it will be from 5.45 to 6.30 p.m., as it has been in the past.

Our Own Songs.

The competition entitled "Our Own Songs" for Manchester children has come to an end, at any rate for the summer months. One of the old Scottish songs has been described and sung during the week, and young listeners were invited to come to the studio on Saturdays to sing the song themselves. Some of the competitors were so small that they did not reach to the microphone. The youngest was

11 years of age, and the young singers were very successful in suggesting the galloping of a horse and the sound of the bagpipes. Perhaps the series will be resumed during next winter.

Mr. Loud Speaker

There was a very anxious Children's Corner audience on June 10th at the Dundee Station, where Aunts and Uncles were all present. In the studio, and an added mystery was given to the proceedings by the inscription of Mr. Loud Speaker. Mr. Straigat Loud Speaker seemed to have a bogey man inside, while Mr. Carly Loud Speaker carried on an animated conversation with him. Just before the fairy chim-

es change the baritone man found him to be a small, harmless, nervous fellow who never did anybody any harm. There was great excitement at the end.

The Leeds-Bradford Picnic

Those who came to the parties at Christmas at Leeds Bradford will be interested to know that on Wednesday, July 29th, there will be a picnic organised by the Aunts and Uncles at the station, and it is hoped that every member of the Radio Circle will come. The picnic will be at Almscot Farm, and there will be tea and all kinds of games, and visitors will meet all the Aunts and Uncles.

Those coming from Bradford will go by charabanc, leaving Town Hall Square at 2 p.m., while those from Leeds will leave City Square, Leeds, at 3.30 p.m. Full details will be given over the microphone, so listen carefully and get tickets as early as possible. They are 2s. 6d. each. Keep the ticket safely and look carefully at the number—it may be a lucky one.

Received with Thanks!

The Aunts and Uncles at the Birmingham Station have been very pleased recently to receive letters and picture postcards from members of their Radio Circle who are fortunate enough to be away at the seaside during the hot weather.

They thank those who have sent the post cards, and add that, although the Children's Corner is generally considered "quite hot," it is nothing like the temperature of the studio.

Do You Take Photographs?

Picnics and bathing parties are jolly things and many people like to keep a record of such

appointments. What about photography? It is a hobby that many of us will be interested in, and other Radio Times readers will remember the series of fortnightly talks on this subject which will be given by Mr. S. J. Lewis from the Cardiff Station. They begin on Monday, July 6th, and should prove helpful and interesting to all amateur photographers.

Strawberries, Please!

Not content with stalking the cuckoo in the garden, many of our Radio Times readers are now out in the fields for the first wild strawberries which our Naturalist tells us should be making their appearance now. The elusive quarry has already been tracked down by one energetic huntsman. There is nothing like an expert for your walk, and you will need to walk far to find enough wild strawberries to make a good meal.

The Aunt With the Difficult Name.

Aunt Eva of Ebbot has a name which quite baffles many of her nephews and nieces, and letters come addressed to Aunt Eva, Aunt Ever, Emma, Ella, Edna, even to Aunt Heather. She doesn't mind, though, and says it serves her right for having such an odd name.

Did You Solve It?

In *The Radio Times* dated June 7th a competition about a bootmaker was published. The answer to the competition is as follows: All that the bootmaker lost was what he gave away to the customer, namely, one pair of boots valued at 11s., and the 10s. change missing, in all, a dead loss of "1s." Many have sent in the correct solution.

THE REAL DICK WHITTINGTON.



YOU will certainly enjoy the following talk by Violet M. Morley. It is all about the real Dick Whittington, and tells you the true story of that famous Lord Mayor.

I don't suppose that there are many boys or girls who do not know the tale of Dick Whittington. But, on the other hand, there are probably not very many who have heard the story of Richard Whittington—which, as you know, shows the difference that a name can make! And the funny part of it is that "Richard" was a very real man, whilst "Dick"—well, I am afraid that he was just a fairy tale. All the same, although it is very doubtful whether the real Richard Whittington ever even had a cat, he is well worth hearing about.

He was born somewhere about the year 1300, and his father was Sir William Whittington, of Cauntley, in Gloucestershire. The real Richard was never the poor penniless, ragged little boy of the tale. He was born a rich boy, and when Whittington himself went up to London, it was to join the great City Council of the Mercers, to which he belonged all his life. He was still quite a young man when it is recorded that he gave a very large sum of money to a London charity—so I fear that we must give up the idea that he was ever really a penniless boy.

And I am afraid that the real Richard never sat on Holborn Hill and heard the bells of Bow calling him back to London, with the refrain:—

"Turn again, Whittington,
Thrice Lord Mayor of London."

But now we come to a part of the story which is true, for Richard Whittington did marry Alice Fitzwarren, the daughter of Sir Thomas Fitzwarren, and what is more, they were a very happy pair—just as in the fairy tale.

While he was still quite young Richard began to be thought an important person in London town. By the year 1369 he was an alderman, in 1394 he was Sheriff, and in 1398 he was made Lord Mayor of London for the first time. And this is where the real story is even better than the other—for Richard was Lord Mayor four times, instead of only three.

As he and his wife, Alice, had no children, Richard Whittington was determined to give all his great wealth to his country, and especially to the City of London. He founded a college for clergy at the place in the City which is still called College Hill, together with an almshouse for thirteen poor old men. These buildings were all burnt in the Great Fire of London, and the almshouses were re-built by Sir Christopher Wren, and afterwards moved to Highgate, in 1804.

Besides this, Whittington helped to rebuild Westminster Abbey as we see it now. He built Leadenhall Market, and after his death, Newgate was re-built with the money which he left. So you see that London owed a great deal to the real Dick Whittington.

Another fine thing which he did was to found the Guildhall Library, and give a great many books to start what is now a wonderful collection.

Besides what Whittington did for London, he was generous in other ways. Henry IV. and Henry V., who were reigning at this time,

needed a great deal of money for the wars against France, and much of it they borrowed from Richard Whittington. Not long after his victory of Agincourt, in 1421, Henry V. owed Whittington the large sum of £20,000—much larger in those days even than now. And the King, who was very poor but who felt obliged to pay his debts just like other men, did not know how he was going to manage. Then Richard Whittington advised King Henry and Queen Catherine to a great banquet, and when the splendid feast was over, the merchant did a wonderfully generous thing. A fire of logs burst in the banquet hall, and the Lord Mayor went up to it carrying a bundle of papers in his hand. These were the bonds for the money which the King owed to him, and there and then Whittington burnt them all, so wiping out the debt altogether. No wonder we are told that Henry started to his feet, crying, "Never had King such a subject!"

Not long after this, in 1423, Richard Whittington died and was buried with Alice, his wife, under a splendid marble tomb in the church of St. Michael, Paternoster Royal. However, church and tomb were entirely destroyed in the Great Fire of London.

The story of Whittington's Cat, as we all know it, is a very old tale, found in many parts of the world, long before the real Richard Whittington's day. But people fixed it on to him, somewhere about the year 1605—so much so that an artist who engraved a portrait of Whittington at this time was obliged to put a cat in the picture to please the public! Some think that Whittington really did have a ship called the Cat, which sailed to foreign lands and so made part of his fortune; others believe that it may have been what was called in those days a "cat boat," a little vessel which traded with the north coasts of England. Again, others have thought that the story arose from the word "Cate," meaning fortune, or living, and that in old days they used to talk of "Whittington and his Cate."

PROGRAMMES FOR BELFAST

(June 28th to July 4th.)

The letters "S.B." printed in italics in these programmes signify a Signalpost Broadcast from the station mentioned.

ZBE 439 M. SUNDAY.

8.30.—*W. T. from S.B. from London*
EDWARD A. A. S. from S.B. from London
ADRIAN from S.B. from London
REGINA from S.B. from London
 9.45.—*T. E. QUARTET*
 Quartet No. 12 in G, 1st and 2nd Movements

9.0.—**THE STATION CHOIR**
 Hymn, "Pierce Raged the Tides"
 A. C. "The Old Time Ear"
 The Very Rev. WILLIAM DOWNE, M.A.,
 Dean of Connor and Rector of St
 Thomas's, Eglantine Avenue; Address:
 THE CHOIR
 Hymn, "Sunset and Evening Star"
 Benediction and Three-Fold Amen (Gloria)

10.0.—**THE QUARTET**
 Quartet No. 12 in G (3rd and 4th Movements)
 Quartet in E Minor (1st Movement)

10.0.—**WEATHER FORECAST and NEWS**
S.B. from London. Local News.

10.15.—**THE QUARTET**
 Quartet in E Minor (2nd and 3rd Movements)
 10.30.—Close down

MONDAY.

4.0-5.0.—The "ZBE" Quartet
 5.30.—**CHILDREN'S CORNER**
 5.55-6.0.—Children's Letters
 6.0.—**WEATHER FORECAST and NEWS**
S.B. from London.
 Mr. W. M. R. FRINGLE, *S.B. from London. Local News.*



7.30.—**A SURPRISE OR FESTIVAL PROGRAMME.**
 Listeners have been invited to make a list of titles and composers, and forward them to the B.B.C. 21 Lonsdale Street Belfast. A prize of £1 is offered for the three most successful entries.

F. M. R. N. F.

J. L. W. C. R.

R. M. K. N. F.

8.45.—**"I Come to You"** N. John
 "Brandy" E. Brown
 "I Made Two Mice" E. Brown
 JOHN W. COLLIER
 "An Ulster Twilight" J. W. Coulter
 R. M. K. N. F.

"Fanny" Coleridge Taylor
 "A Yule Carol" E. Brown
 "When a Woman" E. Brown
 "The Old Time Ear" E. Brown
 9.35.—**DANCE MUSIC** relayed from the
 "Piano" Palais de Danse, Glasgow.

10.0.—**WEATHER FORECAST and NEWS**
S.B. from London
 The Rt. Hon. Lord ISLINGTON, *S.B. from London.*
 10.30.—*Programme S.B. from London.*
 11.0.—Close down.

TUESDAY.

11.30-12.30.—Gramophone Records
 6.0.—**The Station Orchestra.** Elsie McCallough
 (Soprano).
 5.30.—**CHILDREN'S CORNER**
 5.55-6.0.—Children's Letters.
 7.0-11.30.—*Programme S.B. from London*
 7.0.—**WEATHER FORECAST and NEWS**
 JAMES AGATE, B.B.C. Dramatic Critic.
 7.35.—Local News.

7.40.—Mr F. KEFLING SCOTT
 8.0.—**"A Hundred Years of Railways."**
 8.0.—**Popular Operatic Excerpts.**
 10.0.—**WEATHER FORECAST and NEWS**
 Mr. A. LLOYD JAMES, *S.B. from Plymouth.*
 10.30.—**THE SAVOY BANDS**
 11.30.—Close down.

WEDNESDAY.

7.40.—**The 2nd Quartet**
 8.0.—**THE STATION ORCHESTRA**
 8.0.—**WEATHER FORECAST and NEWS**
S.B. from London
 "The Man and the Moment" *S.B. from London. Local News.*

Light Music and Entertainers.
THE STATION ORCHESTRA.
 SCOVELL AND WHELDON
 (Entertainers).

7.30.—**THE ORCHESTRA**
 "Pak Maime's Wake" Poldark
 SCOVELL AND WHELDON
 Selection.

THE ORCHESTRA
 Minuet from "The Fair Maid of Perth"
 SCOVELL AND WHELDON
 Selected.

THE ORCHESTRA
 Overture, "Private Order" Ansell
 Descriptive Piece, "A Southern Wedding"
 Selection, "The Shamrock" Myddleton

9.30.—**HALF AN HOUR OF DANCE MUSIC**
 10.0-11.0.—*Programme S.B. from London*

THURSDAY.

4.0-5.0.—The "ZBE" Trio and E. J. Harris
 (Solo Clarinet).
 5.30.—**CHILDREN'S CORNER**
 5.55-6.0.—Children's Letters.
 7.0.—**WEATHER FORECAST and NEWS**
S.B. from London
 Market Prices for Farmers, *S.B. from London.*

7.15.—**THE STATION ORCHESTRA.** *S.B. from London.*
 Local News.

Russian Night.

THE AUGMENTED STATION ORCHESTRA
 Conducted by E. GODFREY BROWN
 ADELINA LEON (Cellist)

THE ORCHESTRA
 Overture, "Sur de Thomas Russek," Op. 23
 Suite, No. 4, "Mozartiana," Op. 81

ADELINA LEON
 Variations for Cello and Orchestra
 Suite of Folk Songs London

THE ORCHESTRA
 Suite of Folk Songs London
 ADELINA LEON

"Chant Hindu" Oscar Qui
 "At the Fountain" David
THE ORCHESTRA.

"Fairy Tale," Op. 29 Rimsky Korsakov
 Quartet for Four French Horns
 Deux Pièces Espagnoles, Op. 51 Chopin
 Romance—Pavane.
 Ballet, "Les Ruses d'Amour," Op. 51

Tarantella Chopin
 10.0.—**WEATHER FORECAST and NEWS.**
S.B. from London.
 Typical Talk. *S.B. from London.*

10.30.—**THE SAVOY BANDS.** *S.B. from London.*
 11.30.—Close down.

FRIDAY.

3.45.—**Gramophone Records**
 4.0.—**"The Children's Corner"**
 5.0.—**CHILDREN'S CORNER**
 5.55-6.0.—Children's Letters.
 6.0.—**WEATHER FORECAST and NEWS**
S.B. from London
 G. A. ATKINS, *S.B. from London*
 Local News

"Round the World."
THE STATION ORCHESTRA.
 EDA BENNIE (Soprano).
 INGLAND

7.30.—**THE ORCHESTRA**
 Overture, "Plymouth Hoe" Ansell
 Two Old Flemish Folk Songs A. de Greef

THE ORCHESTRA
 EDA BENNIE
 "The Little Star" Hugo Wolf

THE ORCHESTRA
 Three Dances from "The Bartered Bride"
 HUNGARY

"Hungarian Rhapsody," No. 2 Liszt
 RUSSIA
 EDA BENNIE

The Canary Tchaikovsky
 Ob, Thou Billowy Harvest Field
 The Little Star Hugo Wolf

"Borovse" A. de Greef
 "The Little Star" Hugo Wolf

TURKEY
THE ORCHESTRA
 Turkish March Monnerysky

PERU
 Peruvian Dance, "Khoyanchana" Monnerysky

INDIA
 Oriental Dance from Indian Suite, "Tag
 Murali," Part I Loring

JAPAN
 Introduction, "The Little Star" Shelley

NORTH AMERICA
 Selection from "Hawthorne's Wedding"
 IRELAND

"Irish Patrol" Puerner
 "Hire and Thore with Dr. RAMS"
 BOTTOM

10.0.—**WEATHER FORECAST and NEWS**
S.B. from London
 Dr. EDWARD HOPE, *S.B. from Liverpool.*

10.30-11.0.—*Programme S.B. from London*

SATURDAY.

THE STATION ORCHESTRA
 ERNEST A. A. STONELLY (Solo Violin)
THE ORCHESTRA

Two Hungarian Dances in G Minor and D
 Overture, "The Pirates of Penzance"

Minuet in G Tchaikovsky
 "The Gullwing's Cake Walk" ("The
 Children's Corner") Debussy

Value Caprice Rimsky Korsakov
 Idyl, "The Banquet of Green Willow"
 ERNEST A. A. STONELLY

The Groves (Irish Air)
 Father Quina (Irish Air)
 A Kew

THE ORCHESTRA
 "Valse des Fleurs" ("Casse Noisette"
 Suite) Tchaikovsky

Poika for Strings, "Les Valse"
 Wiegand (Cradle Song)
 Fox-trot, "Africa" Greener and Hanley
 F. A. T. "I No Nuff"
 5.30.—**CHILDREN'S CORNER**
 5.55-6.0.—Children's Letters.
 7.0-12.0.—*Programme S.B. from London*

A Great Operatic Reformer.

Gluck and His Work.



CHRISTOPH GLUCK.

perhaps, when it is broadcast from London (S.B.) to other stations.

Christoph Wilhelm von Gluck was born at Weimar on July 2nd, 1714. His father was a gaumnkeeper in the employ of Prince Lobkowitz, and, according to early accounts, his mother was a cook.

Eight Operas in Four Years.

Although as yet only a boy, Christoph had started music at a very early age. He ended that he should become a musician, and he went to Prague to study. At the time he was still a rough but very slender means, to earn money by teaching music and even by playing violin at village fairs. He was very keen in his blood, and at the age of twenty-two he went to Vienna, where he met Prince Melzer, a fervent amateur musician and patron of struggling artists, who became his friend and who did much to encourage him in his work.

Through Melzer, Gluck went to Milan and continued his musical studies under Sacchini, who was a notable musician. He was while at Milan that he wrote his first opera, *Iphigenie*, which was produced in 1741.

It is not a work calling for much admiration. The remarkable fact is that this was his first production, and 1745, Gluck had written no fewer than eight operas. He then began to be hunted abroad, and in 1745 he was in London, where another opera of his, *La Caduta dei Turchi*, was performed. A patron in London was Lord Albemarle, at that time was a famous patron of the arts.

Handel's Contempt.

While in London, Gluck became public as a player on the violin. He was a famous composer of to-day.

At this period Handel was one of the lions of the day in London, and the great man was said to hear with contempt. His opinion was astonishingly adverse.

He knows no more about composition than Handel, contemptuously, "than my cook."

Whatever Handel's opinion might have been, it was not the case that Gluck profited by a study of his famous critic's own works.

At about this time Christoph visited Paris, where he first became acquainted with French opera. These travels and studies had a marked effect on his subsequent work, and when he returned to Vienna, a notable improvement was manifest in his compositions.

Later, Gluck again went to Paris, where his fame reached, perhaps, its highest point. It was here that a veritable storm arose around

him, and torrents of praise and abuse were lavished upon him. He was accused of being a plagiarist, and he had to bear the brunt of the attack. He received at first by the French, and the composer was a

Yes, he was a plagiarist, and he was a

Gluck was rendered the great power by the arrival in Paris of a new opera. He was accused of being a plagiarist, and he had to bear the brunt of the attack. He received at first by the French, and the composer was a

A Master of Orchestration.

In 1780, Gluck was stricken with paralysis, and he came on November 15th, in the following year. He was a master of orchestration, and he was a

He lived to see himself with an European reputation, and it is curious that, although he was a man, it was in France that he met with the greatest success. He was a master of orchestration, and he was a

What modern music owes to him will, probably, never be accurately known. It is certain that he improved the opera of his day in a remarkable manner, and his power of orchestration has placed him among the great masters of the art.

As a melo-diat, he is not so remarkable, but he was a master of melody. He was a master of melody, and he was a

His work for opera was his main achievement. He was a master of melody, and he was a

CHARLES THURMAN

SONGS YOU OUGHT TO KNOW

"I Know of Two Bright Eyes."

THIS popular song is from the opera "Turk and the Jew" and the plaintive and beautiful melody is by the composer.

We publish the words by permission of the publishers Messrs. L. E. Ashdown, L. E.

I know of two bright eyes watching for me,
I know of two white arms waiting for me,
To greet me when I come.

O Myrra, O Myrra, I soon will come to thee,
A haven from the storm,
O Myrra, O Myrra, I soon will come to thee.

How We Hear.

Amazing Mechanism of the Ear.

NOWADAYS, we are all "zealous in hearing," with the "phones" into our ears. It behoves us, therefore, to understand something of the internal mechanism of the sense of hearing. Sounds of every kind—mere noises, articulate speech, notes of definite pitch, concerted music—are air waves of infinitely various magnitude and complexity. Collected by the shell of the ear, the pinna, they pass down a tube, the meatus, and striking the ear-drum or tympanic membrane stimulate currents or impulses in the nerve fibres which, reaching the brain, awaken ideas and emotions.

A Puzzling Problem.

The mode in which the organ of hearing receives the vibrations of sound is a perplexing problem in the history of science. The perplexing problem is that the vibrations of sound are received by the ear, and the vibrations of sound are received by the ear.

The membrane in the middle ear, as it is called, is connected with the throat on the same side by the Eustachian tube, serving the purpose of an air passage. The membrane that it may vibrate freely. When the tube is partially stopped up, or the wall swells, as in a cold, hearing becomes defective.

The end of a chain of extremely small bones hanging in the middle ear rests against the membrane. These three bones, altogether called the ossicles, are termed, from some fanciful resemblance, the "hammer," the "anvil," and the "stirrup." The function of these is to transmit the vibrations of sound to the cochlea in the process. The inner ear, or cochlea, is an instrument of amazing complexity. There is a bony labyrinth like the spiral shell of a snail, as Aristotle observed more than two thousand years ago. It is filled with a fluid called perilymph. Coiled inside and bathed by the perilymph is a membranous labyrinth of the same shape, consisting of a thin flexible tube containing a liquid called endolymph.

One theory of hearing is that the cochlea acts like a telephone. The air waves setting up vibrations which are transmitted to the cochlea.

Only like no telephone instrument existing, but also like none that we can conceive of. It is impossible to imagine how the sense of hearing is conveyed in this way. Nor is there any explanation of this theory, for the peculiar conformation of the inner ear. A conclusive objection is that while sounds reaching a frequency of 10,000 vibrations a second can be heard, it is known that nerve fibres can transmit impulses of a maximum frequency of about 100 vibrations per second.

Thousands of Nerve Cells.

The other theory, elaborated by Heinrich, now holds the field. The sound, or rather the corresponding vibrations traveling along the cochlea, are utilized by the cochlea, converting them into nerve impulses which are interpreted by the brain. The end of the "stirrup" bone rests against a tiny thin membrane, called the "oval window," in the wall of the bony labyrinth. A sound thus sets the perilymph vibrating in sympathy. The membranous labyrinth has thousands of sensitive nerve cells with hair-like ends. Each one is stimulated by one sound only, and when that sound is heard, conveys the corresponding nervous current to the brain. Compound

cells. Since there are many more than 10,000 distinct tones audible, there must be as many nerve cells.

There are difficulties, it must be admitted, in accepting this theory, but it is the most feasible.

ARTHUR CLARKE

"Pretty Marvellous, What?"

By K. R. G. BROWNE. Drawings by Graham Simmons.



Reading aloud to a meat-saf.

there and have one." He waved an artist's hand at the great bulk of the Savoy Hotel.

All right," I said. "We'll go in the back way." Because, you see, I wished the artist to realize that I am the kind of man who knows the back way into the Savoy Hotel.

It may be that I lost my way in the maze of little streets thereabouts; it may be that, absorbed in our elevating conversation, we took inadequate notice of our direction; whatever the reason, we had entered a building and climbed two flights of stairs before it dawned upon me that all was not well with our scheme.

Evil Work Afoot.

"This," I said, "is not the Savoy."
"Obviously," said the artist. "But what is it?"

I looked about. Close at hand I noticed a large door, above which burned a small red light. Beside this door hung a notice requesting silence and forbidding the world at large to pass through that door while the red light was on.

"Well," I said, "is evidently a dental office of some sort, where some unfortunate is being tortured as this light is on."

Faintly through the door there came to us a sort of muttering noise, as of some poor soul in agony. I looked at the artist, who looked at me.

"As English gentlemen," said the artist, "it is our duty to investigate, red light or no red light. There is evil work afoot."

An Odd Scene.

Very cautiously we opened the door, and found immediately beyond it another door. This, too, we opened, and were confronted by a somewhat singular spectacle.

Before us lay a large and lofty room, roofed to floor with expensive-looking curtains. Round the sides of this room were deep chairs and couches, on which various persons were sitting in complete silence. Also present were three pianos and a number of those three-legged spindly gadgets on which musicians support their music when in action. In the middle of the room a gentleman was reading aloud to a meat-saf.

That, anyway, is what it looked like to us. It was a small, yellow meat-saf supported on a wooden stand, and the gentleman was reading to it from a sheet of typescript in a north-country voice, which explained the muttering which had attracted us. He was reading very loudly, but the meat-saf remained unresponsive.

As we stood there and regarded the scene

in some astonishment, another gentleman arose from a chair, approached us and courteously shooed us out through the door.

"We were looking for the American bar," I said.

"There's no American bar here," said the gentleman—so he said, I thought. "This is the headquarters of the B.B.C."

"What's that?" I asked. "The Bombay Bomb Corps?"

"The British Broadcasting Company," said the gentleman kindly.

I looked at the artist, who looked at me. We blushed.

"Oh," said the artist blankly. "Then that was an affair."

"That," said the gentleman, "is the next phone. As you're here, you can stop and look round, if you like, if you'll promise not to sneeze, cough, quarrel or otherwise make yourself heard."

We promised, and were led back through the double door into the large and lofty room, where the other gentleman was still reciting. There we sat down upon a couch and held our peace.

And very interesting it was, too. At first I hardly dared to breathe, so oppressed was I by the knowledge that if I sneezed, it would

disturb the microphone, which was suspended into a new position and

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Force of Habit.

the microphone was suspended into a new position and the microphone

the microphone was suspended into a new position and the microphone



There entered eight noiseless musicians.

resound to Battersea and Belgrave, Birmingham and Banff, Brightonsea and Bearnmouth.

But as time went by, and I felt no desire to sneeze, I began to feel more at home.

The humorous gentleman, having finished his monologue, stepped back from the meat—I mean the microphone, and sat down. Nobody applauded or even laughed, because that would never do. The gentleman who had admitted us then advanced noiselessly to the microphone and addressed it conversationally, informing it that certain persons would play music for its benefit. Another door opened at the far end of the room, and there entered eight noiseless musicians, carrying violins of assorted sizes. Noiselessly these arranged themselves and their spidery music-stands about a little table, one of their number raised his conductor's



It would resound to Battersea, Belgrave, Birmingham and Banff, Brightonsea and Bearnmouth.

Among the Switchboards.

The music ceased, and the master of ceremonies informed the microphone, and, incidentally the British Isles, that there would now be two minutes interval, after which, somebody would do something else. He then came to us and required if we would care to see the wheels go round. We replied heartily in the affirmative, and were handed over to another courteous gentleman, who led us from the room and up some stairs to another room filled entirely with

I have a thoroughly unmechanical mind, and the artist is no good at matters either so we can neither describe that room nor draw a picture of it. In a foggy sort of way I noticed a number of switchboards, as worn by the best telephone exchanges, a multitude of fat wires like overgrown worms, and many little coloured lights.

Slightly Dazed.

In a corner sat a loud-speaker, talking to itself in a subdued way; overhead was a network of wires and tubes; clocks and dials and levers were everywhere. There were also

For a time we watched this activity while our guide showed us how this worked and why that was so important. It seemed very simple at the time, but I have not the space to explain it all here. And presently he took us gently by the hand and led us forth and showed us other studios, all very elegantly appointed, and many other wonders, such as wireless gramophones and a dismantled microphone, which looked to me like nothing on earth.

And when we had seen all that was to be seen, we went downstairs again and gathered round the microphone and gave thanks and went humbly out into the night, feeling slightly dazed.

"Pretty marvellous, what?" said the artist. "Very," said I. "I need that drink now."

WIL- a full time member of the New York State

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th

5.30-5.45.—Programme S.B. from London
6.30.—Service conducted by the Rev. JOHN JACKSON MOWAT, B.A., S. Savand.
Episcopal Church

7.0-10.30.—Programme S.B. from London

MONDAY, June 28th

3.0-4.30.—Concert, Women's Twp
5.30.—CHILDREN'S CORNER
6.0-6.5.—The Drama Let
6.10-8.0.—Programme S.B. from London
8.0-11.0.—Programme S.B. from London

TUESDAY, June 28th

1.30-1.45.—Recital of New
3.0-4.30.—Kensard Hall Picture House
5.30.—CHILDREN'S CORNER
6.0-6.5.—Children's Letters
6.10-11.30.—Programme S.B. from London

WEDNESDAY, July 1st

3.0-4.30.—The Station Trio, Women's Twp
5.30.—CHILDREN'S CORNER
6.0-6.5.—Children's Letters
6.10-7.40.—Programme S.B. from London
7.40.—Boys' Brigade song
8.0-11.0.—Programme S.B. from Glasgow

THURSDAY, July 2nd

3.30-4.30.—Kensard Hall Picture House
5.30.—Teenage Corner
6.0-7.40.—Programme S.B. from London
7.40.—"Trough the Western Isles to St. Kilda"
No. 1 by Mr. Thomas Naird
8.0-11.30.—Programme S.B. from Glasgow

FRIDAY, July 3rd

3.30-4.30.—Kensard Hall Picture House
5.30.—CHILDREN'S CORNER
6.0-6.5.—Children's Letters
6.10-7.40.—Programme S.B. from London
7.40.—Mr. D. M. CUMMING SKINNER
"Backside Talks" (1)
CHRYSE BARCLAY (Soprano)
J. J. JEFFCOCK (Baritone)
PAUL DELLA TORRE (Pianoforte)
WILLIAM HARTLEY (Violon)
HAROLD COPESTICK (Cello)
ANNIE HARTLEY (Pianoforte)

"A Whiff of the Sea."

8.0.—THE TRIO
March, "Admiral's Ah".....Hubert Bath
G. J. JEFFCOCK
"Drake Goes West".....Sandercock
"Sea Songs".....Sandercock
Over.....Hubert Bath
"Four July Ballerina".....German
"Hate Off to the Stoker".....Arnold
The TRIO
Nautical Fantasia, "Life on the Ocean"
8.40.—PAUL DELLA TORRE
Sonata in F Major, Op. 78.....Beethoven

Musical—Faint—Visions.

8.55.—THE TRIO
Selection, "The Magic Flute".....Mozart
CHRYSE BARCLAY.
"The Buds".....Thornley
"Vision".....Thornley
GEORGE J. JEFFCOCK
"A Little Fairy Tale".....Morris
"A Fat Little Fellow With His Mummy's"
11.30.—

30.—PAUL DELLA TORRE
Sonata in G Sharp, Op. 78.....Beethoven

Prelude and Fugue
"The Spring is at the Door".....Quilter
The Fairy Queen.....Britten
30.—PAUL DELLA TORRE
Sonata in G Sharp, Op. 78.....Beethoven

Station Tapes and Local News
THE TRIO
"The Spring is at the Door".....Quilter
H. J. JEFFCOCK
Music When Soft Voices Die
The Thrush's Love Song.....Thornley
HAROLD COPESTICK

THE TRIO
"The Spring is at the Door".....Quilter
H. J. JEFFCOCK
Music When Soft Voices Die
The Thrush's Love Song.....Thornley
HAROLD COPESTICK

1.0.—Close down

SATURDAY, July 4th
3.0-4.30.—The Station Trio, Women's Twp
5.30.—CHILDREN'S CORNER
6.0-6.5.—Children's Letters
6.10-7.40.—Programme S.B. from London
7.40.—"Sports Corner"
8.0-11.0.—Programme S.B. from London

(Continued from column 3.)

H. J. JEFFCOCK
"The Spring is at the Door".....Quilter
H. J. JEFFCOCK
Music When Soft Voices Die
The Thrush's Love Song.....Thornley
HAROLD COPESTICK

3.0-10.0.—Programme S.B. from London
11.0.—Close down

WEATHER FORECAST AND NEWS.
Dr. EDWARD HOPE, S.B. from Liverpool
G. L. MARSHALL: Sea and Tides
Local News
H. J. JEFFCOCK
"The Spring is at the Door".....Quilter
H. J. JEFFCOCK
Music When Soft Voices Die
The Thrush's Love Song.....Thornley
HAROLD COPESTICK

SATURDAY, July 4th
3.0-4.30.—The Station Piano-forte Trio
4.30-6.0.—An Organ Concert in Aid of the
Hambro Holiday Home for Children
The Lady Provost of Edinburgh, Lady
Steph, who presides, and the Concert,
which will be conducted by the Under
and Aunty of "2FM" will be relayed
from the Synod Hall.
6.10-12.0.—Programme S.B. from London

"RADIO TIMES" READING CASE
Messrs. George Newman, Ltd., have prepared a handsome case in red cloth with gold lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is included conveniently in a slot at the side. Listeners should order this to-day from any Newagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, "The Radio Times," 8-11, Southampton Street, Strand, London, W.C.2.

Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th

5.30-5.45.—Programme S.B. from London
6.30-9.0.—Religious Service Conducted by the
Rev. W. HENNINGSON B.Sc., D.D.
of St. Paul's Episcopal Church, Assisted
by the Choir under the direction of M.
A. T. LEE ASHTON
9.0-10.30.—Programme S.B. from London

MONDAY, June 28th

3.0-4.0.—The Station Piano-forte Trio
5.30-6.0.—Children's Letters
6.10-7.40.—Programme S.B. from London
7.40.—Mr. H. MORTIMER BATTEN, F.R.S.
Sleeping Dog Romances
8.0-11.0.—Programme S.B. from London

TUESDAY, June 28th

3.0-4.0.—The Station Piano-forte Trio
5.30-6.0.—Children's Letters
6.10-7.40.—Programme S.B. from London
7.40.—Mr. H. MORTIMER BATTEN, F.R.S.
Sleeping Dog Romances
8.0-11.0.—Programme S.B. from London

WEDNESDAY, July 1st

3.0-4.0.—The Station Piano-forte Trio
5.30-6.0.—Children's Letters
6.10-7.40.—Programme S.B. from London
7.40.—Mr. H. MORTIMER BATTEN, F.R.S.
Sleeping Dog Romances
8.0-11.0.—Programme S.B. from London

THURSDAY, July 2nd

11.30-12.30.—Gramophone Records
1.0.—The Station Piano-forte Trio
2.0-4.30.—JOSE McKENZIE (Mezzo-Soprano).
Short Vocal Recital
"Orpheus and His Fate".....Coates
The Wayfarer's Night Song.....Lushington
"Wandering".....Hugo Wolf
The Water Lily.....Lushington
Queen Mary's Song to Her Lover.....Lushington
5.0.—CHILDREN'S CORNER
5.30-6.0.—Children's Letters
6.10-7.40.—Programme S.B. from London
7.40.—Piano-forte and Song Recital
8.0-11.30.—Programme S.B. from London

FRIDAY, July 3rd

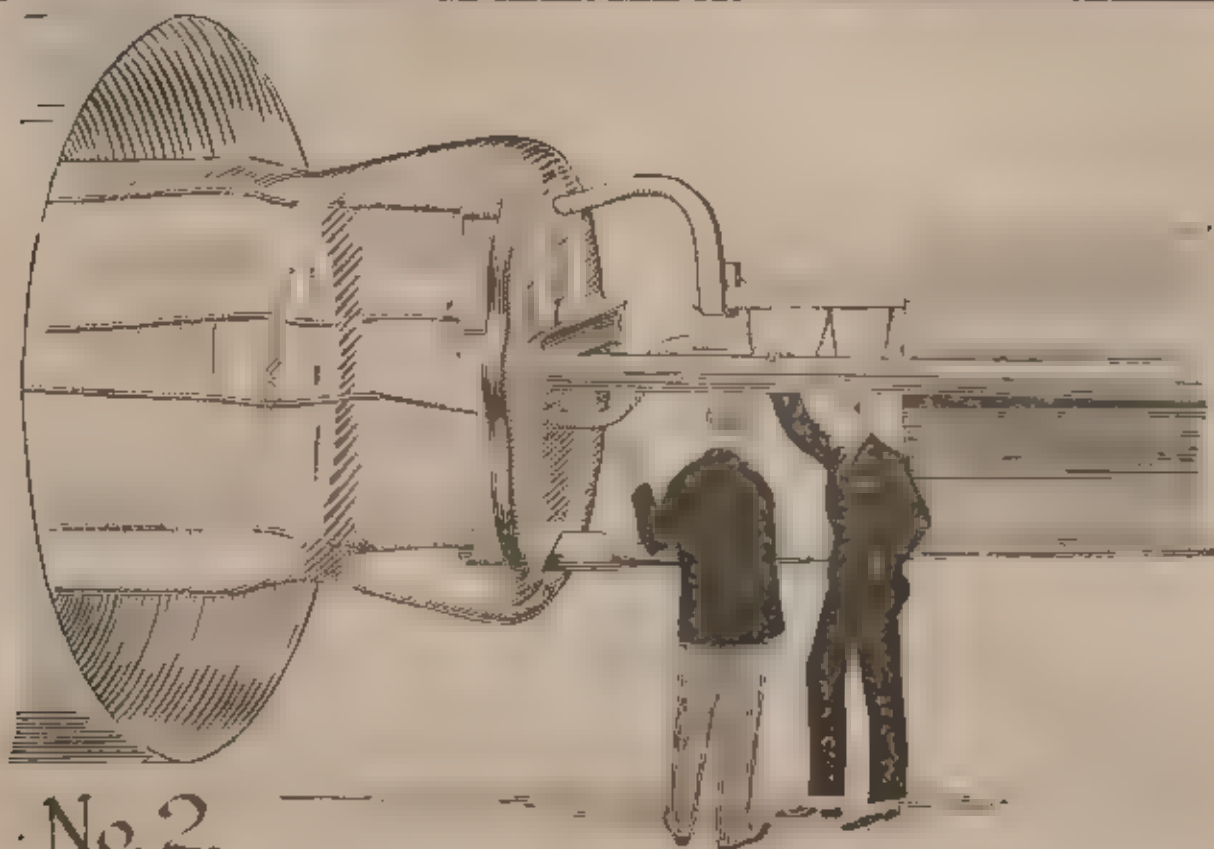
2.30.—The Station Piano-forte Trio
3.30.—Talk to Schuyler
5.0.—CHILDREN'S CORNER
5.30-6.0.—Children's Letters
6.10-7.40.—Programme S.B. from London

A Norwegian Evening

JOHANNE LARSEN (Soprano).
HUGH FRIEL (Tenor).
JOHANNE LARSEN
"At the Rindar".....Lushington
"You Brave Fellow"
(Sung in Norwegian)

(Continued at foot of previous column.)

THE INSIDE TRUTH ABOUT THE EDISWAN VALVE



No. 2.

Examining the Pinch

"Pinch me!" exclaimed Will B. Shown to Eddy Swan. And well might he wonder if he was dreaming, for he found himself in the centre of the enormous valve which Eddy had pointed out to him.

"I'll show you the pinch," retorted Eddy. "That'll be much more interesting to you."

He led the way to the base of the Valve and halted at the flattened end of a glass tube leading from it.

"This," he exclaimed, "is the pinch—and mind you don't knock your head on that filament support." "Oh!" was all that Will B. Shown could contribute to the conversation.

"The pinch," continued Eddy, "is the support of the electrodes, and as such it must be prepared to 'rough it.' Have a look down there—it starts, you see, as a hollow glass tube, and through this the Ediswan operatives run the leading-in wires from the outside pins. These have the electrodes securely welded to obtain a strong electrical joint. Then the end of the tube is heated to red-heat and placed under a 'pinching' machine, which squeezes it into a solid mass of glass, firmly holding the electrode supports, and making the inside of the tube air-tight. Notice, too, the wide spacing between the leads. They're very careful about that at the Ediswan works, for neglect of this would hardly enable Ediswan Valves to be recognised as 'Britain's Most Dependable Valves.' Now let's take a stroll over to the Anode."

(To be continued.)

EDISWAN VALVES

At all Wireless Dealers Everywhere. Particulars Free.

THE EDISON SWAN ELECTRIC CO., LTD.,
123, OLEEN VICTORIA STREET, LONDON, E.C.4.

Will Improve
ANY Set

Hall Programme.

6KH 335 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th.

3.30-5.30. } Programme S.B. from London
5.30-10.30. }

MONDAY, June 29th.

3.0.—Music relayed from the Majestic Picture House.

4.0-5.0.—WOMEN'S HALF HOUR

5.—Children's Letters.

5.25-6.0.—CHILDREN'S CORNER

6.40-11.30.—Programme S.B. from London

TUESDAY, June 30th.

3.0.—Herman Darewski and his Band, relayed from the Spa, Bridlington.

4.0-5.0.—WOMEN'S HALF HOUR

5.—Children's Letters

5.25-6.0.—CHILDREN'S CORNER

6.40-8.30.—Hall Wireless Society's Talk

8.40-11.30.—Programme S.B. from London

WEDNESDAY, July 1st.

3.0.—Music relayed from the Majestic Picture House.

4.0-5.0.—WOMEN'S HALF HOUR

5.—Children's Letters

5.25-6.0.—CHILDREN'S CORNER

6.40-11.30.—Programme S.B. from London

THURSDAY, July 2nd.

3.0.—Herman Darewski and his Band

4.0-5.0.—WOMEN'S HALF HOUR Mr. B. M. Gurney, "Cookery and Domestic Economy"

5.—Children's Letters

5.25-6.0.—CHILDREN'S CORNER

6.40-8.30.—Programme S.B. from London

8.40-11.30.—Boy Scouts' Talk

6.40-11.30.—Programme S.B. from London

FRIDAY, July 3rd.

3.0.—Music relayed from the Majestic Picture House.

4.0-5.0.—WOMEN'S HALF HOUR

5.—Gramophone Records

5.25-6.0.—CHILDREN'S CORNER

6.40-8.30.—Programme S.B. from London

8.40-11.30.—Programme S.B. from London

6.40-8.30.—Programme S.B. from London

8.40-11.30.—Programme S.B. from London

6.40-8.30.—Programme S.B. from London

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6.40-8.30.—Programme S.B. from London

8.40-11.30.—Programme S.B. from London

6.40-8.30.—Programme S.B. from London

8.40-11.30.—Programme S.B. from London

Get the *best* out of your set!

The most efficient type of electrode system for one type of valve is not necessarily suitable for other types. Certain deciding factors determine which is the correct design for the given working conditions.

D.E.R

Dull emitter 2-volt general purpose receiving valve. Filament volts, 1.8; filament current, 35 amp; anode volts, 30-60; amplification factor, 9; impedance 12,000 ohms.

REDUCED PRICE 14/-

D.E.6

Dull emitter 2-volt low frequency power amplifier. For use as last stage of amplifier with D.E.R. valves in the initial stages. Filament volts, 1.8; filament current, 0.40 amp; anode volts, 60-120; grid bias, 3-6; amplification factor 5; impedance, 300 ohms.

REDUCED PRICE 18/6

Outstanding Features:

ELECTRODE SYSTEM of horizontal arrangement. This makes for the minimum leverage and the least possibility of displacement.

PLATE.—The maximum emission is obtained where it is most needed, i.e. in the centre. The ends of the filament are cool and non-emitting there is, therefore, no tendency of the electrons to escape.

LOW CURRENT CONSUMPTION. Emission (with operation at a dull red heat) equals that from a bright emitter consuming up to four times the filament watts.

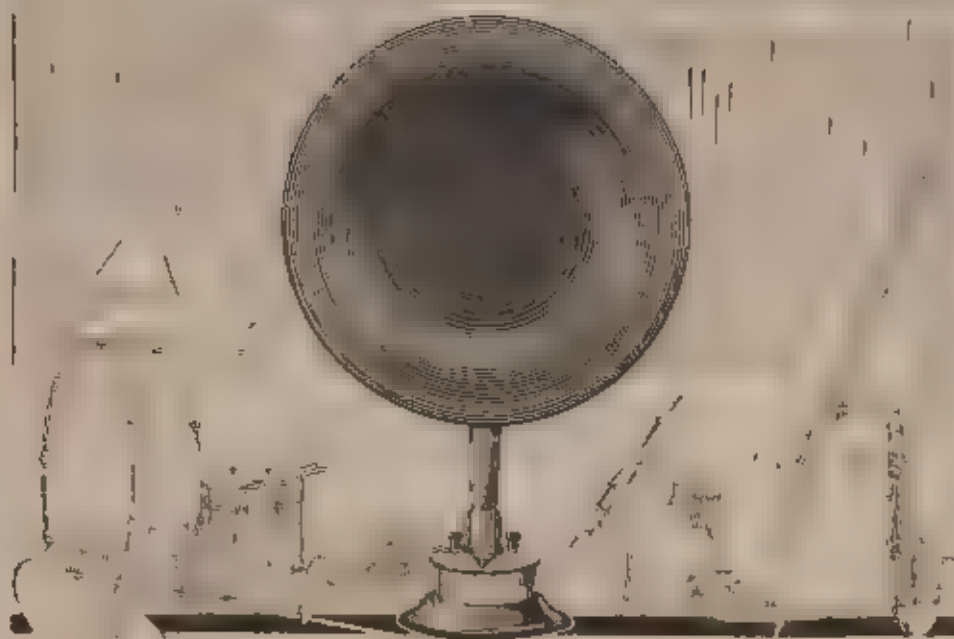
FILAMENT IMPREGNATED THROUGHOUT.—Too high emission of these types is not dependent on an outer coating which may rapidly wear away. The active material permeates the whole of the filament.

Both Valves work from your 2-volt accumulator

BUY THE VALVES BACKED BY THE NAMES

MARCONI & OSRAM





FAITHFUL REPRODUCTION

REPRODUCES
ALL
MUSICAL
INSTRUMENTS
AND
ORGANS

You wouldn't expect a bugle to produce the tones of a violin for the simple reason that each is not designed for the other's work.

There is, however, a construction from which practically every type of musical instrument can be reproduced. This wonderful feature of design occurs in the voicing of organ pipes. Now take the question of loudspeakers. Thousands of the broadcasting public have been dissatisfied because their loudspeaker failed to give perfect reproduction to all instruments.

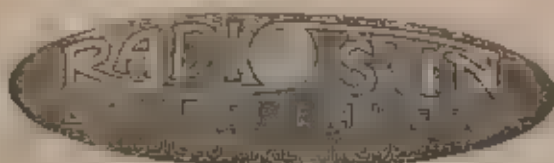
If they had only known that a RADIOSUN IS A LITTLE LIKE AN ORGAN!! That is the wonderful difference of RADIOSUN from all other loudspeakers.

In the construction of the Radiosun loudspeaker you have the ideal combination of expert musical and electrical knowledge and

THE RESULTS ARE
FAITHFUL REPRODUCTION
ALWAYS POWER and
PURE TONE

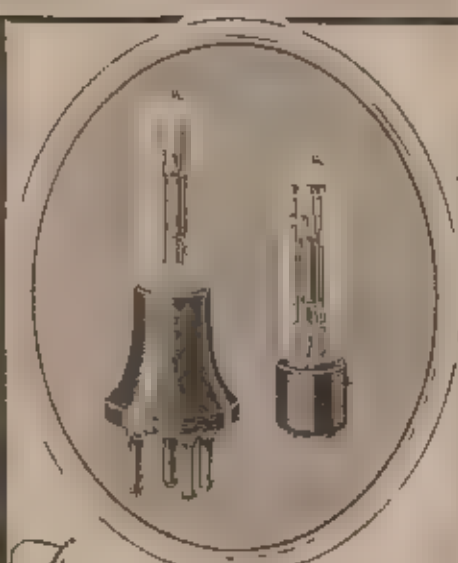
You won't be satisfied till you've heard a RADIOSUN. Write for our leaflet, "The Wonderful Difference" and arrange for a demonstration, without obligation, with your dealer.

In sunlit mahogany finish. Price £5.



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For every type of receiving set

SUMMER time is here and with it a desire for the open air and a demand for portable wireless apparatus. Your set can be easily portable if you adapt it for Weco valves.

Weco valves are the premier economy valves, using only 25 amps at .8-1.1 volts for the filament. They are small in size, robust of construction, silent in operation, and have extraordinarily long life.

Weigh these considerations up and then investigate the claims the Weco valve has upon you and advantages you may secure by its use.

All valves are marked for service as follows:—

- Red Spot - High Frequency
- Green Spot - Detector
- Orange Spot - Low Frequency.

WE RECOMMEND
"COLUMBIA"
RADIO & CELLS
WECO VALVES

Price
16/6

Western Electric Company Limited
CONNAUGHT HOUSE, LUDWYCH, LONDON.
W.C.2
Central 7345 (9 lines)
Branches: Birmingham, Leeds, Manchester,
Newcastle, Glasgow, Cardiff, Southampton,
Liverpool, Dublin.

WECO VALVES
The World's Best Dry Battery Valve

Nottingham Programme.

5NG 326 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th

3.30-5.30.—Programme S.B. from London
 5.30-6.35. Service in the Ship
 Hymn. Saviour Bless-ed Ray
 Lesson. Hebrews XI. 32-XII. 2
 Anthem. "Blessed are the Merciful"
 Address. The Rev. E. J. HAWKINS.
 B.A. Pastor Castle Gate Congregational Church
 Hymn. "Sun of My Soul"
 Prayer
 The Sevenfold Amen

6.0-10.30.—Programme S.B. from London

MONDAY, June 29th.

11.30-12.30.—Concert
 1.30-2.30. The Scala Picture Theatre Orchestra
 4.30-5.00. WOMEN'S TOPICS
 5.00-5.15. CHILDREN'S CORNER
 5.15-5.30. Children's Letters
 6.00-6.15. Teens' Corner
 6.15-6.30. Station Topics.
 6.30-7.00. Programme S.B. from London
 7.00-7.15. P.O. I. V. D. OWEN M.A. "The
 8.0-11.0.—Programme S.B. from London

TUESDAY, June 30th.

1.30-12.30. Gramophone Records
 3.30-4.00. Orchestra. Conductor
 4.30-5.00. WOMEN'S TOPICS
 5.00-5.15. CHILDREN'S CORNER
 5.15-5.30. Children's Letters
 6.00-6.15. Teens' Corner
 6.15-6.30. Station Topics
 6.30-7.00. Programme S.B. from London
 7.00-7.15. Mr. G. H. WALLACE "The Co-
 8.0-11.30.—Programme S.B. from London

WEDNESDAY, July 1st

11.30-12.30. Concert
 1.30-2.30. Lyric Opera Orchestra
 4.30-5.00. WOMEN'S TOPICS
 5.00-5.15. CHILDREN'S CORNER
 5.15-5.30. Children's Letters
 6.00-6.15. Teens' Corner
 6.15-6.30. Station Topics
 6.30-7.00. Programme S.B. from London
 7.00-7.15. Mr. G. H. WALLACE "The Co-
 8.0-11.30. Programme S.B. from London
 1.30-2.30. SAVANNA BAND, relayed
 from the Pampa de D'Almeida

THURSDAY, July 2nd

11.30-12.30. Concert
 1.30-2.30. Transmission to Schools. Max E. O.
 Thompson. "Spenser's" Fairy Queen
 3.45-4.45.—The Scala Picture Theatre Orchestra
 4.45-5.00. CHILDREN'S CORNER
 5.00-5.15. Children's Letters
 6.00-6.15. Teens' Corner
 6.15-6.30. Station Topics
 6.30-7.00. Programme S.B. from London
 7.00-7.15. Scouts' Corner
 8.0-11.30.—Programme S.B. from London

FRIDAY, July 3rd.

11.30-12.30. Gramophone Records
 1.30-2.30. Lyric Opera Orchestra
 4.30-5.00. WOMEN'S TOPICS
 5.00-5.15. CHILDREN'S CORNER
 5.15-5.30. Children's Letters
 6.00-6.15. Teens' Corner
 6.15-6.30. Station Topics
 6.30-7.00. Programme S.B. from London
 7.00-7.15. THE CAPE TOWN ORCHESTRA
 Conductor: LESLIE HOWARD
 DOROTHY BENNETT (Soprano)
 MIDDLETON WOODS (Entertainer)

8.0. Overture, "A Midsummer Night's Dream"
 Cornet Solo, "Robert the Devil" Meyerbeer
 DOROTHY BENNETT
 Song Cycle of English Folk Songs
 "The Violet"
 "The Rose"
 "Pansies"
 V. Shawcross

(Continued in col. 1, page 37.)



No one has ever heard a bird sing a false note. Birds take their music from no tuning-fork, for theirs is natural music. They do not reason—they merely render. But they render in all truth and sincerity.

It is in this way that Cosmos Radio Valves make possible the hearing of true music.



DE 11 (Full Power Type)
12 6

This combines remarkably efficient rectification with good high and low frequency amplification and works successfully off a single 2 volt accumulator



A 45 (Bright Emitter Type)
7 6

This type is an "A.C." "General Purpose" valve which gives brilliant results. It combines the advantages of other high and low frequency valves

TYPE S.P.18. A real two volt power valve. Price 12 6

COSMOS RADIO VALVES

METRO VICK SUPPLIES, LTD.,
 4, CENTRAL BUILDINGS, WESTMINSTER, LONDON, S.W.1
 Proprietors: Metropolitan Victoria Electrical Company Ltd.

Plymouth Programme.

5PY 338 M

Week Beginning Sunday, June 28th.

SUNDAY, June 28th

- 5.30.—Programme S.B. from L.A.
 8.15.—Sunday Evening Service, relayed from
 S.A. Church
 10.15.—M. No. 20
 11.15.—I am Alpha and Omega
 (Station)
 Address by the Lord Bishop of TRURO
 Hymns, A and M. No. 471
 10.10.30.—Programme S.B. from L.A.

MONDAY, June 29th.

- 8.15.—Gramophone Records
 9.15.—Children's Corner
 H.R.H. PRINCE OF WALES
 10.15.—Followed by Queen
 Arms and Married Military Bands
 WOMEN'S TALK
 11.15.—MEN'S CORNER
 12.15.—Programme S.B. from London
 1.15.—TUESDAY, June 30th.

TUESDAY, June 30th.

- 8.15.—Gramophone Records
 9.15.—CHILDREN'S CORNER
 10.15.—Programme S.B. from London
 11.15.—T. T. BAKKAFILL, Ph.D.
 12.15.—Programme S.B. from London
 1.15.—FRIDAY, July 3rd
 Mr. A. LLOYD JAMES "The Street
 10.30.11.30.—THE SAVOY BANDS S.B.

WED., July 1st, and SAT., July 4th

- 11.30.12.30.—Gramophone Records. (Wed.
 1.15.—CHILDREN'S CORNER
 12.15.—Programme S.B. from London
 1.15.—THURSDAY, July 2nd

THURSDAY, July 2nd

- 4.0.—Albert Fullbrook and his Trio,
 from the Royal Hotel.
 6.0.—WOMEN'S TALK
 8.0.—CHILDREN'S CORNER
 10.15.—Programme S.B. from London

FRIDAY, July 3rd

- 3.15.—Talks to and from W. J. Dr.
 7.15.—Helen S. and her Glee
 8.15.—Walter P. Weekes Music Appre-
 ciation, Rhythm and Ch.
 4.0.—Albert Fullbrook and his Trio
 5.0.—WOMEN'S TALK
 6.0.—CHILDREN'S CORNER
 10.15.—Programme S.B. from London
 11.15.—Mr. C. W. BRACKEN M.A. YES!
 A Riddle in Literary Byways

Light Music.

- KATHLEEN DRAKE (Soprano)
 GEORGE SAWDY (Baritone)
 1.15.—ENTERTAINERS
 2.15.—AND OF 2ND BATT THE ROYAL
 KESWIRE REGIMENT
 (By permission of Lieut. A. F. H. Moore,
 1.15.—and O.R.
 8.0.—Match, "The Mad Major" Atford
 Fanfare on Students' Songs Douglas
 Descriptive Piece, "The Mad as the Duck
 Forest" Ellenberg
 8.30.—KATHLEEN DRAKE
 1.15.—May Morning

(Continued in col. 1, page 37)

Comprehensive Range



Single Ring
Bright Filament Type Valve



Loud Speaker Valve

Here are Master Valves for perfect long distance and pure tone reception. You will find in these three groups a range of Master Valves that will produce the finest wireless reception from your set. Make your own choice.

BRIGHT FILAMENT VALVES

FOR 4-VOLT ACCUMULATORS.

- Mullard H.F. Red Ring Valves for
 H.F. AMPLIFICATION - - - 8/- each
 Mullard L.F. Green Ring Valves for
 L.F. AMPLIFICATION - - - 8/- each
 (Recommended for reflex and dual circuits)

DULL FILAMENT VALVES

Mullard H.F. Double Red Ring Valves for

H.F. AMPLIFICATION

- Type D.3, for Accumulators (1.8-2 volts) - 14/- each
 Type D.06, for Dry Cells (2.5-3 volts) - 16/6 each

Mullard Double White Ring Valves for
 MASTER DETECTION

- Type D.3, for Accumulators (1.8-2 volts) - 14/- each
 Type D.06, for Dry Cells (2.5-3 volts) - 16/6 each

Mullard L.F. Double Green Ring Valves for
 L.F. AMPLIFICATION

- Type D.3, for Accumulators (1.8-2 volts) - 14/- each
 Type D.06, for Dry Cells (2.5-3 volts) - 16/6 each

Note.—Mullard Double Green Ring Valves will operate small and medium-sized loud speakers.

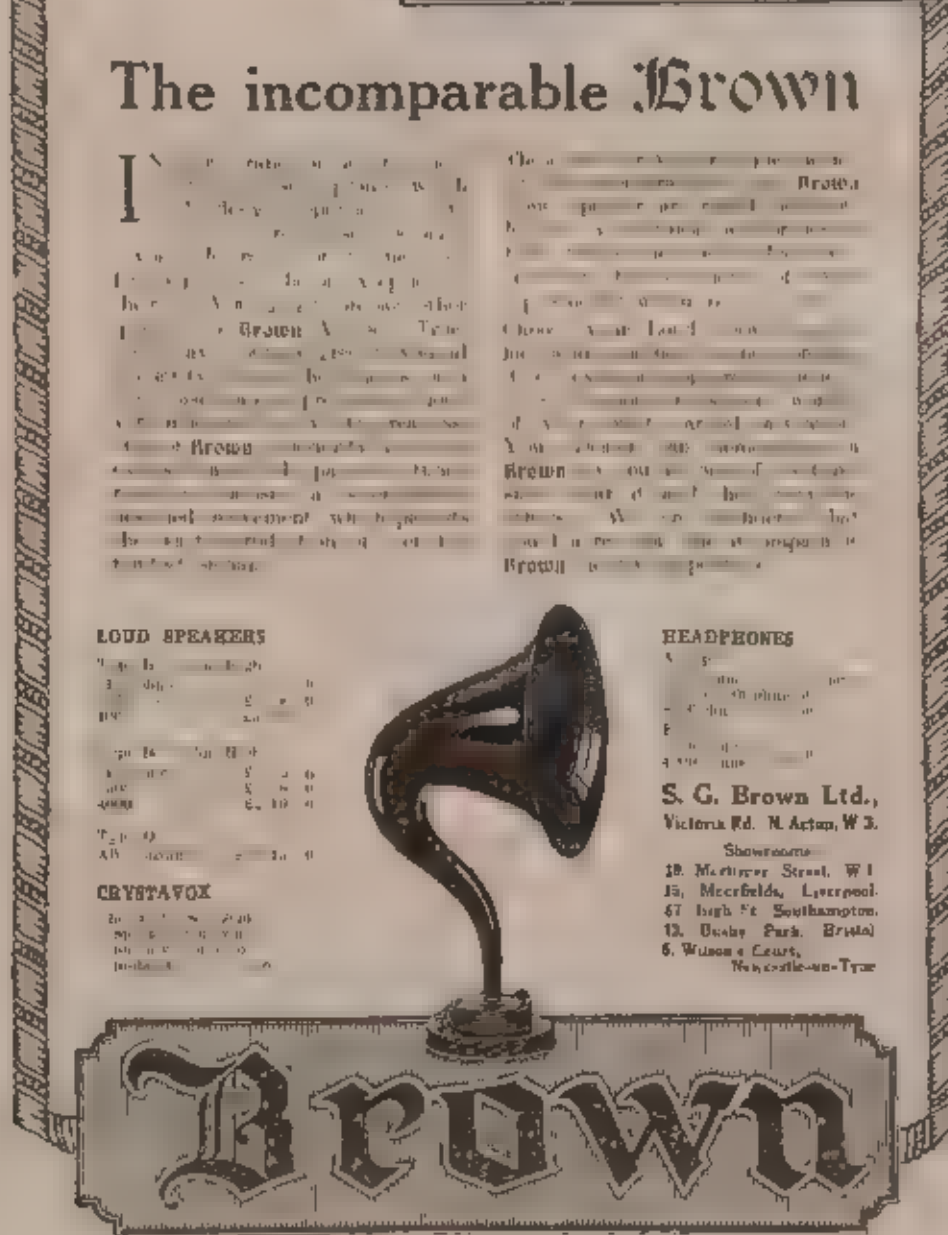
LOUD SPEAKER VALVES

- Mullard D.F.A.0 (35 amp.), for
 4-volt Accumulators - 22/6 each
 Mullard D.F.A.1 (2 amp.), for
 6-volt Accumulators - 22/6 each
 Mullard D.F.A.3 (06 amp.) for
 Dry Cells or Accumulators (6 volts) - 24/6 each
 Leaflet VR.25 gives full information.

All these Valves bear the Hall
 Mark of

Mullard

Add — THE MULLARD RADIO VALVE CO. LTD. (R.T.), NIGHTINGALE WORKS
 BALHAM S.W.12



I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I will try to write to you more often. I have been thinking of you a great deal lately, and wondering how you are getting on. I hope you are well and happy. I have been very busy lately, but I will try to write to you more often.

Brown

[illegible]

21. 2. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839.

$\begin{array}{r} 4 \quad 5 \\ + 47 \\ \hline 51 \end{array}$

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ONE SHILLING

With a brand new cover and cherry content it is the ideal magazine for the thrifty holiday maker. The long complete story and the beautiful pictures of the play will lighten the longest railway journey, and when you reach your destination you do not have to discard it like other magazines. In fact, there is still the music to enjoy.

Unfortunately the breeziest seaside resort is apt to become a little dull at night and if it is wet the poor is punished. We "Music For All" however you can find the following song into a song of joy. All the modern arrangements are specially selected so that they are easy on the eye and the pronounced taste of every one who is listening to

Part 14 (ready v 8) contains twenty-four copies of the pictures and sixty white sections from the music of *The Gaiety Theatre* sources. "Ka ji, The Dancer" It is the next best thing to seeing the play.

The part also includes four other complete copyright numbers. They include, "Trust and Believe," a great favourite with seaside concert parties; "Malen," a fox-trot with the plaintive rhythm that is so fashionable just now; "Schubert's Serenade," the famous classic; and "Chinese Flower," an Oriental fox-trot.

Yet another big feature has been included in this number. It is **The Children's Corner**, arranged by Ernest Austin, the well-known composer.

On sale everywhere 1/-, or post free 1/3,
from the publishers,
ASCHERBERG, HOPWOOD & CREW, LTD.,
16, Mariner Street, London, W1

Nottingham Programme.

(Continued from page 33.)

THE ORCHESTRA

The Orchestra will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

WILLIAMSON'S

Willamson's will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE ORCHESTRA

The Orchestra will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

MIDDLETON WOODS

Middleton Woods will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE ORCHESTRA

The Orchestra will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE ORCHESTRA

The Orchestra will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

SATURDAY July 4th

The following programme will be broadcast on Saturday July 4th:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

Plymouth Programme.

(Continued from page 35.)

THE BAND

The Band will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE BAND

The Band will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE BAND

The Band will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE BAND

The Band will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE BAND

The Band will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE BAND

The Band will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

THE BAND

The Band will play the following programme:
 1. "The Swan" (L. V. Beethoven)
 2. "The Swan" (L. V. Beethoven)
 3. "The Swan" (L. V. Beethoven)

JUNIOR

with Loud Speakers

SENIOR

performance



On this page are illustrated two of the most popular models of AMPLIONS, the "New" Junior Type AR 111, at £2 10 0, and the "New" Junior-de-Luxe Type, AR 114, at £3 5 0.

THEY incorporate all the patented—and therefore *exclusive*—features embodied in the design and construction of the AMPLION Standard "Dragon" model, and by experience and tests against much larger and more expensive models of other makes, they have been proved supreme in every respect.

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Loud
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For Better Radio Reproduction

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The March of Progress

THE new B.T.H. R Valve, now reduced to 8/-, represents yet another stride in the march of progress. It is undoubtedly the finest valve in the bright emitter class.

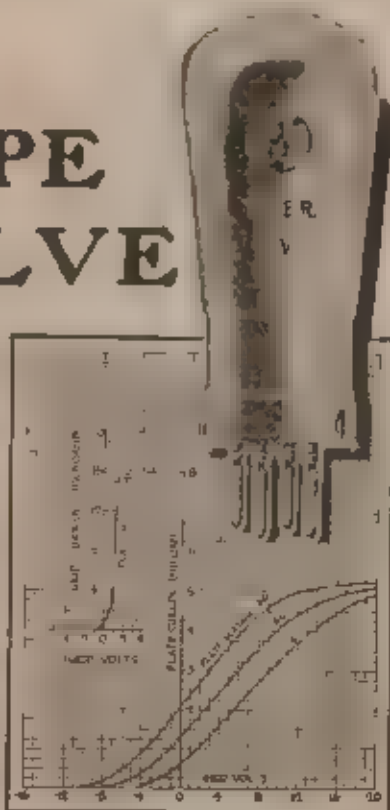
Amongst the special features which contribute to the remarkable efficiency of the new B.T.H. R Valve are the following:

- 1. **EXCEPTIONALLY LOW CURRENT CONSUMPTION**—The R Valve consumes only 0.005 amp. of filament current at 4 volts, and only 0.015 amp. at 6 volts.
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|-------------------------|---|------|
| General Purpose | | |
| R | Filament Voltage 4 Volts
Filament Current 0.005 Amp
Max. Plate Voltage 100 Volts | 8/- |
| B3 | Filament Voltage 1.8 Volts
Filament Current 0.035 Amp
Max. Plate Voltage 50 Volts | 14/- |
| B5 | Filament Voltage 1.8 Volts
Filament Current 0.04 Amp
Max. Plate Voltage 50 Volts | 16/6 |
| Power Amplifying | | |
| B4 | Filament Voltage 6 Volts
Filament Current 0.025 Amp
Max. Plate Voltage 110 Volts | 22/6 |
| B6 | Filament Voltage 3 Volts
Filament Current 0.01 Amp
Max. Plate Voltage 110 Volts | 22/6 |
| B7 | Filament Voltage 6 Volts
Filament Current 0.025 Amp
Max. Plate Voltage 110 Volts | 24/6 |



Insist on B.T.H.—the Best of All.

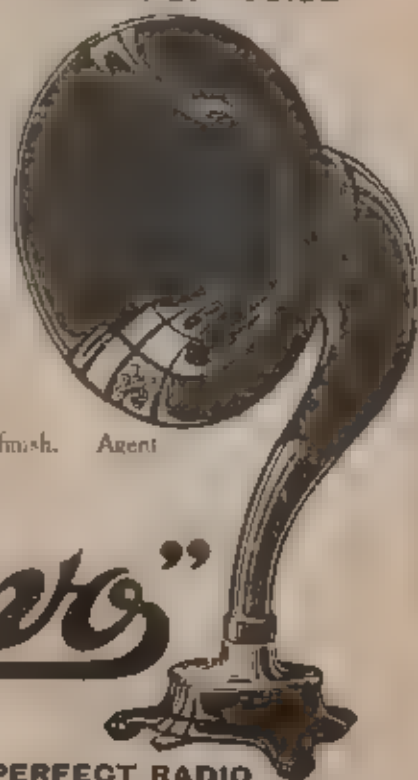


The Baby Loud Speaker WITH THE GROWN-UP VOICE

25/-

GUARANTEED FOR 12 MONTHS.

IN this little fellow you get mellow, pure and undistorted reproduction—no shrillness—no over-tones—just crystal clear broadcast. 12 1/2 in. high Bell 7 in. Diameter Handsome crystalline finish. Agent everywhere



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WIRING FOR ELECTRIC LIGHT

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Louden Valves



A Successful Shot at High Prices.

Our last shot at valve prices was the most successful. High Valve Prices suffered the reverse they had had for over a year.

This resulted in the fact that some months ago. Since then you have been paying a reasonable price for all types of valves and by now have probably put and added to your collection. But even so you have seen a light that the Louden was the chief factor in bringing those prices down on you. And don't forget that the Louden succeeded not just because it was the cheapest valve but because it was the best valve as well as the cheapest.

Read this letter from a user of Louden Valves who has followed our fight with interest and wished us every success.

Messrs. The Fellows Magneto Co., Ltd.

Dear Sirs, I saw your "Radio Times" notice by your advertisement that you are still high on the price and have reduced the price of Louden Valves to 7/-.

As I was an enthusiast from the beginning and having used all sorts of valves, from dull-emitters at 30/- each, I thought you would like to know that I purchased three Bright Loudens just before Xmas and put them in my set, which is a three-valve, Det. and 2 L.F.

The result was better and clearer reception on my full-sized Loud Speaker, and full volume. In fact, they have been the cheapest investment I have had in the wireless in a long time and I am glad that they were 7/- each.

My set has been working every night since then and often in the daytime, and considering that the set is now doing with my other for fluorescent lighting and for the loud speaker, which, of course, runs a carbon arc on the valves, they are as good now as when I first put them in.

Buy Louden Valves and keep Valve prices where they are. Obtainable from all dealers.

Bright Emitter 7/-

Low Current Consumption
0.4 amp.

Filament Volts .. 4.8

The Plain Louden (Type F1)
for Detection and L.F.
Amplification.

The Blue Top Louden (Type
F2) for H.F. Amplification.

Dull Emitters.

Current Consumption .. 0.1 amp.
Type FER 1 for Detection and L.F. Amplification.

Type FER 2 for H.F. Amplification.

Please state whether you require them for 4-volt or 6-volt Accumulator.

For 4-volt Accumulator .. 12/-
For 6-volt Accumulator .. 13/6



If you are using Bright-Emitting valves you will find Louden Dull-Emitters will reduce your accumulator bills to one seventh. They will work straight off a 4-volt or 6-volt Accumulator and filling them involves no alterations at all to your set.

FELLOWS WIRELESS



Agents of the Fellows Magneto Co., Ltd., Park Royal, London, N.W.10

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The Opening Chapters
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RUBYM. AYRES

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Stoke-on-Trent Programme

6ST 306 M.

Week Beginning Sunday, June 28th.

SUNDAY, June 28th

10.0-11.0. Programme S.B. from London

11.0-11.30. Programme S.B. from London

MONDAY, June 29th, WEDNESDAY, July 1st, and FRIDAY, July 3rd.

10.0-11.0. Midday Concert (Friday)

11.0-11.30. Programme S.B. from London

11.30-12.0. Programme S.B. from London

12.0-12.30. Programme S.B. from London

12.30-1.0. Programme S.B. from London

1.0-1.30. Programme S.B. from London

1.30-2.0. Programme S.B. from London

2.0-2.30. Programme S.B. from London

2.30-3.0. Programme S.B. from London

3.0-3.30. Programme S.B. from London

3.30-4.0. Programme S.B. from London

4.0-4.30. Programme S.B. from London

4.30-5.0. Programme S.B. from London

5.0-5.30. Programme S.B. from London

5.30-6.0. Programme S.B. from London

6.0-6.30. Programme S.B. from London

6.30-7.0. Programme S.B. from London

7.0-7.30. Programme S.B. from London

7.30-8.0. Programme S.B. from London

8.0-8.30. Programme S.B. from London

8.30-9.0. Programme S.B. from London

9.0-9.30. Programme S.B. from London

9.30-10.0. Programme S.B. from London

10.0-10.30. Programme S.B. from London

10.30-11.0. Programme S.B. from London

11.0-11.30. Programme S.B. from London

11.30-12.0. Programme S.B. from London

12.0-12.30. Programme S.B. from London

12.30-1.0. Programme S.B. from London

1.0-1.30. Programme S.B. from London

1.30-2.0. Programme S.B. from London

2.0-2.30. Programme S.B. from London

2.30-3.0. Programme S.B. from London

3.0-3.30. Programme S.B. from London

3.30-4.0. Programme S.B. from London

4.0-4.30. Programme S.B. from London

4.30-5.0. Programme S.B. from London

5.0-5.30. Programme S.B. from London

5.30-6.0. Programme S.B. from London

6.0-6.30. Programme S.B. from London

6.30-7.0. Programme S.B. from London

7.0-7.30. Programme S.B. from London

7.30-8.0. Programme S.B. from London

8.0-8.30. Programme S.B. from London

8.30-9.0. Programme S.B. from London

9.0-9.30. Programme S.B. from London

9.30-10.0. Programme S.B. from London

10.0-10.30. Programme S.B. from London

10.30-11.0. Programme S.B. from London

11.0-11.30. Programme S.B. from London

11.30-12.0. Programme S.B. from London

12.0-12.30. Programme S.B. from London

12.30-1.0. Programme S.B. from London

1.0-1.30. Programme S.B. from London

1.30-2.0. Programme S.B. from London

2.0-2.30. Programme S.B. from London

2.30-3.0. Programme S.B. from London

3.0-3.30. Programme S.B. from London

3.30-4.0. Programme S.B. from London

4.0-4.30. Programme S.B. from London

4.30-5.0. Programme S.B. from London

5.0-5.30. Programme S.B. from London

5.30-6.0. Programme S.B. from London

6.0-6.30. Programme S.B. from London

6.30-7.0. Programme S.B. from London

7.0-7.30. Programme S.B. from London

7.30-8.0. Programme S.B. from London

8.0-8.30. Programme S.B. from London

8.30-9.0. Programme S.B. from London

9.0-9.30. Programme S.B. from London

9.30-10.0. Programme S.B. from London

10.0-10.30. Programme S.B. from London

10.30-11.0. Programme S.B. from London

11.0-11.30. Programme S.B. from London

11.30-12.0. Programme S.B. from London

12.0-12.30. Programme S.B. from London

12.30-1.0. Programme S.B. from London

1.0-1.30. Programme S.B. from London

1.30-2.0. Programme S.B. from London

2.0-2.30. Programme S.B. from London

2.30-3.0. Programme S.B. from London

3.0-3.30. Programme S.B. from London

3.30-4.0. Programme S.B. from London

4.0-4.30. Programme S.B. from London

4.30-5.0. Programme S.B. from London

5.0-5.30. Programme S.B. from London

5.30-6.0. Programme S.B. from London

TRADE MARK REGD.

The World's Greatest Radio Crystal

I am taking the opportunity of writing to you in praise of your crystal. I was told by a friend of mine of your crystal, how good it was, but I used to say, "I expect it's about like all others." As soon as you use them in a Reflex they last about a fortnight and are finished. I am glad he has proved me wrong for it is the finest I have used up to date (four months and still going strong).

I had a man round the other day who was nearly deaf or if not quite, who wanted me to make a three valve, and I asked him if he had ever heard a crystal set, and he said no, he had had the Headphones on somewhere about twenty times and never heard anything. But I can tell you he heard mine and it is the first he ever heard. So much for Neutron. This is authentic as I can prove every word of it. I can tell you I am mighty proud of it. I have experimented in crystals for over two years and it is the best I have used.

G. M.

"THE CRYSTAL WITH VALVE POWER."

Produced by
NEUTRON, LTD

Seilian House, Connaughtton
New London W.C.2
Phone: Museum 2577

Sheffield Programme.

(Continued from page 39.)

RUENE V

10.0-10.30. "Bolshoi Love" Radio.

10.30-11.0. "By and By" Radio.

11.0-11.30. "Bally's Gals to Cal." Radio.

11.30-12.0. "The Company," "Buying a Sewing Machine."

12.0-12.30. "H. C. Sargent."

12.30-1.0. "The Company," "Buying a Sewing Machine."

1.0-1.30. "H. C. Sargent."

1.30-2.0. "The Company," "Buying a Sewing Machine."

2.0-2.30. "H. C. Sargent."

2.30-3.0. "The Company," "Buying a Sewing Machine."

3.0-3.30. "H. C. Sargent."

3.30-4.0. "The Company," "Buying a Sewing Machine."

4.0-4.30. "H. C. Sargent."

4.30-5.0. "The Company," "Buying a Sewing Machine."

5.0-5.30. "H. C. Sargent."

5.30-6.0. "The Company," "Buying a Sewing Machine."

6.0-6.30. "H. C. Sargent."

6.30-7.0. "The Company," "Buying a Sewing Machine."

7.0-7.30. "H. C. Sargent."

7.30-8.0. "The Company," "Buying a Sewing Machine."

8.0-8.30. "H. C. Sargent."

8.30-9.0. "The Company," "Buying a Sewing Machine."

9.0-9.30. "H. C. Sargent."

9.30-10.0. "The Company," "Buying a Sewing Machine."

10.0-10.30. "H. C. Sargent."

START USING THIS WONDERFUL FACE FOOD TO-NIGHT!



THERE are hundreds of Face Creams, but there's only one Pomeroy Skin Food. For twenty-five years it has been beautifying complexions, clearing the skin of impurities and keeping wrinkles and blemishes away. To-day it does its work quicker and better than ever, for while the ingredients remain the same, the compounding of them has improved.

Your skin needs food; otherwise it becomes wrinkled and sallow. Pomeroy Skin Food is the food it needs. A little rubbed into the skin at night works wonders.

Try it on your own face to-night. It is a perfectly safe cream to use. It is made of the purest ingredients and it cannot—positively cannot—encourage the growth of Superfluous Hair.

POMEROY SKIN FOOD

*The Bond Street Preparation
with the World-wide Reputation.*

2/3 a jar at Chemists, Stores, etc.

MRS. POMEROY Ltd., 29, OLD BOND STREET,
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*One of the famous
Sparta Series.*

The LITTLE "SPARTA"

This Speaker gives you a rich, full, clear sound, and is the most efficient and reliable of all the small speakers. It is the only one of its kind, and is the only one that can be used in any position.

Ask your dealer to show you the various full-size models.

Type J, 120 ohms
Type HJ, 2,000 ohms
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55/-

Send for List No. 325

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LIMITED.

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28 per cent Less Rain

EVEN LAST YEAR THE RESORTS ON THE EAST COAST HAD, ACCORDING TO OFFICIAL FIGURES, 28% LESS RAIN THAN OTHER SEASIDE PLACES

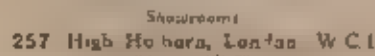
Northumberland's
Scenery History Romance



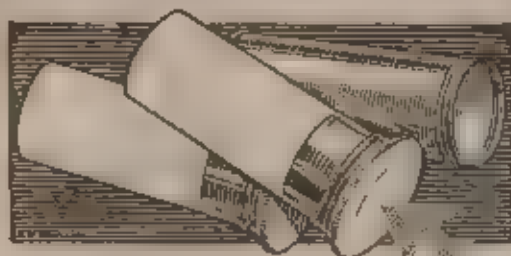
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General Manager,
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10, Abchurch Lane, London, E.C. 4

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served by the
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Keep Two Sticks in use —saves money



Why? The shaving stick is a stick of soap that is used to use the soap. The stick is used to use the soap and allows the moisture to evaporate, thus restoring the soap to normal. Each wears longer and gives many more shaves to the stick.

The cold cream bar is the GIBBS is an emollient that soothes and smooths the skin. It is the best of the delights of a cold cream bar. It is a Gibbs Cold Cream Shaving Stick to-day but be certain it's a Gibbs Cold Cream Shaving Stick.

Gibbs Cold Cream SHAVING SOAP

Prices:

Shaving Stick in Metal Lidded Case - 1/3
Refills for above, 2/-
In the United Kingdom 7/6, & 1/-
In the Colonies 1/6

Economy Note

The Gibbs Cold Cream Shaving Stick is a stick of soap that is used to use the soap. It is the best of the delights of a cold cream bar. It is a Gibbs Cold Cream Shaving Stick to-day but be certain it's a Gibbs Cold Cream Shaving Stick.

Water

More water and just a very little of the Gibbs Cold Cream Shaving Soap and you will have a very smooth shave.

It's a Newnes' 2/6 Novel!



This outspoken story exposes the snobbery and petty jealousies that exist in a country village, and compares them with the broader views acquired under the severity of tropical life.

The film of this book will shortly be released as a Paramount Picture.

On sale everywhere 2/6, or by post 2/8 from the Publishers, George Newnes, Ltd., 8-11, Southampton Street, Strand, London, W.C.2

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PERFEX AERIAL
IMPROVES RECEPTION IN EVERY WAY

Needling no space, the "PERFEX" Outdoor Aerial can be erected on any building by one short stout at greater effective height, free from screening, at minimum cost.

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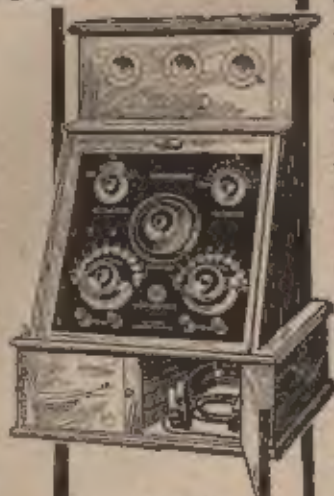
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The "Nelson" 3-Valve Set.

Wave-length range covering both British and Continental stations. 4 x 2500 ft. range with 12 inch speaker, and 2500 ft. range with 20 inch speaker. With this model you can change over to the High-Power Radio by the turn of a switch, no extra coils or points being required.

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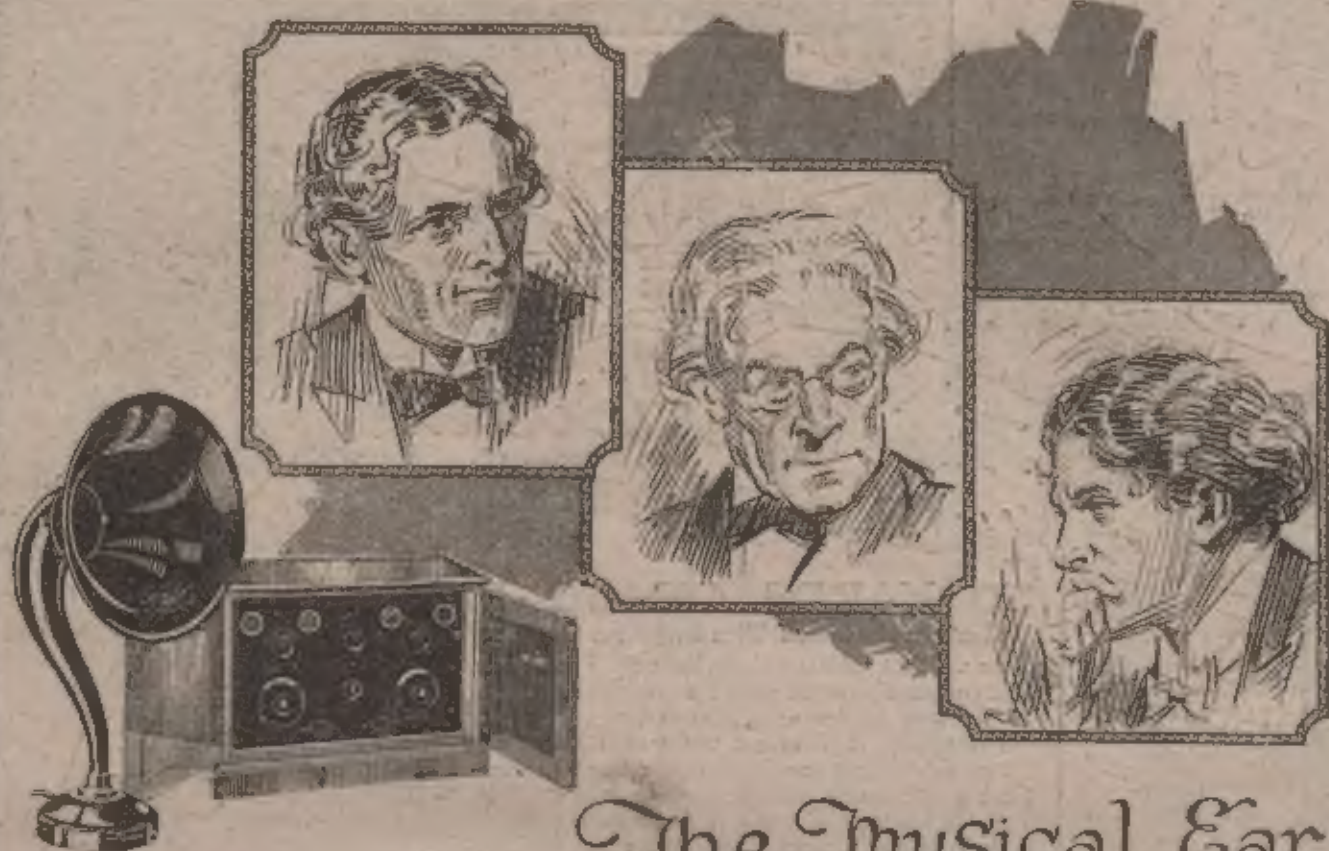
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